THE TIMES LITERARY SUPPLEMENT

T·L·S

19 FEBRUARY 1970

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Of poetry and meaning

LOOKING BACK AT THE CRITICAL ACHIEVEMENT OF I. A. RICHARDS

I. A. RICHARDS:
So Much Nearer
Essays Toward a World English.
274pp. New York: Harcourt, Brace and World. $7.50.
JEROME P. SCHILLER:
I. A. Richards' Theory of Literature
189pp. Yale University Press. £2 14s.

Christopher Isherwood has given in *Lions and Shadows* (1938), a lively description of the impact of I. A. Richards in Cambridge:

> … at last, was the prophet we had been waiting for . . . he was infinitely more than a brilliant new literary critic: he was our guide, our evangelist, who revealed to us, in a succession of blinding lightning-flashes, the entire … of the modern World. . . . Poetry, said Mr. Richards, were to be aspects of the World Picture. Poetry wasn't a holy flame, a fire-bird … it was a group of interacting impulses acting upon the ocular … the semi-circular canals, the solar plexus, the digestive and sexual organs. It did you medically … good, like a dose of … salts. We became behaviourists, materialists, atheists. In our … we substituted the word … for the word "beautiful"; … to condemn inferior work as … in communication", or more … still, as "a private poem". We … about "the phantom … state".

This well suggests the dual attraction of Richards's early writings. On the one hand, he sounded austere, clinical, … intellectant, the man in a white coat; in this respect, his criticism was a counterpart to T. S. Eliot's early … Eliot had administered a cold … after the over-poetical poetry of the Georgians; Richards's dry … style counteracted the … excesses of critics in a nineteenth-century tradition, … A. C. Bradley with his … spirit". On the other hand, … all its dry scientific air, … Richards made (as … Isherwood testifies) a strongly … impact. There is in it an … buoyant optimism, a … mysteries are … unravelled, the … chaos … brought to … that, contemplat… diagram in … *Criticism* … schemat… … nervous … Browning, some readers may have received a fleeting suggestion of the Grand Academy of Lagado. But more must have been impressed by the Aristotelian sweep and breadth of Richards's concerns, and the promise of new and powerful intellectual disciplines.

All that was in the 1920s, before Richards made his home in the United States. Today his vogue-reputation is over. On this side of the Atlantic he has been superseded, as an influential literary critic, by his one-time admirer F. R. Leavis; on the other side, perhaps by the ebullient Canadian "anatomist" of criticism, Northrop Frye. And his recent book of essays, *So Much Nearer*, though in its studies of "communication" it plunges enthusiastically into the world of computers and advanced technology, is unlikely to range him, in the world of cultural fashions, beside a Marshall McLuhan or a Noam Chomsky as a "maker of the modern mind". This still active thinker is widely regarded, it seems, as a mere survivor from the avant-garde of the day before yesterday. Once it appeared to be Richards's strength that he could bridge the communication-gap between general readers and the technically qualified—the psychologists, the philosophers, the linguists. Today he may have lost the interest of both publics. He has fallen, as he once rose, between two stools. Many readers today will accept as their own the account of him which Jerome P. Schiller, in his excellent analytic study *I. A. Richards' Theory of Literature* ascribes to "the average critic":

> Richards may be important as one of the founders of the New Criticism. This can be due only to his conviction that poetry is important and to his technique for studying it. His theory of poetry is absurd: he claims that the only way to study poetry is through psychology; he maintains that poetry does not say anything, so it has nothing to do with our beliefs. No wonder he lost interest in poetry years ago and started worrying about Basic English and general education.

But if we go and read Richards, and if we also read this book by Mr. Schiller, and the longer book on Richards by W. H. N. Hotopf (*Language, Thought and Comprehension*, 1965) we shall soon find reasons to revise that account. One way in which it is unfair is in its ignoring of the unity of Richards's work—notwithstanding occasional shifts of nomenclature and emphasis. His concern throughout his career has been the same: a concern with understanding, and with misunderstanding. It should be remembered that his first major work was *The Meaning of Meaning* (1923), written in collaboration with C. K. Ogden, that idiosyncratic genius who translated Wittgenstein's *Tractatus* and invented Basic English.

The Meaning of Meaning deals with the influence of language on philosophical theories: it has something in common with the attempts of contemporary philosophers, under the influence of Russellian logic, to create an ideal unambiguous language. In the background are books like Bertrand Russell's *Philosophy of Logical Atomism* (1918) and Wittgenstein's *Tractatus Logico-Philosophicus* (1921). Perhaps the most memorable part of *The Meaning of Meaning* is the authors' exposure of the role of "word-magic" in traditional modes of thought: here they enlisted the help of modern anthropology (B. Malinowski contributed a long appendix). Its copiousness and gusto, its exuberant if eccentric erudition, and its gay iconoclasm, make the book highly enjoyable, and help us to overlook its philosophical crudities and the improbability of its general thesis—for surely it is very doubtful whether the long history of metaphysics can be explained merely as the result of "word-magic", or of grammatical confusions. But *The Meaning of Meaning* was less a sober treatise than a manifesto. Human thought, it proclaimed, had become diseased through the misuse of language. The cure was the cultivation of the right kind of linguistic awareness. The authors were not slow to offer their therapeutic programme. Something of the book's essential aim—and something too of its youthful confidence and over-optimism—have survived in Richards's work in all its phases.

In the books that followed, down to *The Philosophy of Rhetoric* (1936), Richards made that long detour through literary criticism during which his most popular writings were published. *Principles of Literary Criticism* (1924) made his reputation current. It is his best book, because it is more of a *book*, and less of a paste-up, than any of his others. In *Principles* Richards denied that poetry (there his main concern) belonged to a separate aesthetic realm. He defined a poem as "a class of experiences which do not differ in any character more than a certain amount, varying for each character, from a standard experience". And this "standard experience" he defined as "the relevant experience of the poet when contemplating the completed composition". Richards does not specify in what way, or how much, experiences may permissibly differ from the standard experience. Nor does he explain the usefulness, as a standard,

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of an experience which presumably is inaccessible to us. But his phrasing does serve to suggest the psychological bent of his work, his determination to disentangle criticism from mystifications and metaphysics.

Richards believed that aesthetics was in principle amenable to science. Yet, contrary to the average critic's belief, he did not offer to make *criticism* a science. Nor did he think aesthetics at present susceptible to laboratory methods. What he did do was to sketch a *possible* psychological analysis of the effects and value of poetry. Literary readers tended to be mystified or repelled by this analysis, with its talk of "impulses" and "the nervous system". They did not recognize its purely speculative character. Nor did they give Richards due credit for the ingenuity with which he connected the technical psychology of his day (expounded in text-books like George F. Stout's) with his quasi-utilitarian theory of value, and both in turn with his aesthetic theory.

It may indeed be as a "scientific" *jeu d'esprit* that *Principles* is most vulnerable. But its lasting interest is to be found in its aesthetic theory—or rather, in its articulation of a modern taste which the new poetry of Eliot was doing much to form: a taste which rated complex poetry above simple, encouraged intellectuality and irony, and promoted an attitude Eliot had already detected in Marvell's poetry, "a recognition, implicit in the expression of an experience, of other experiences which are possible". (Irony, Richards maintained, is a quality of the greatest poetry.) But besides this "period" interest, *Principles* also demonstrates clearly the most engaging aspect of Richards's work: his lifelong enmity both to pedantry and to preciousness. The one emerges, with lasting effect, in those parts of the book which demolish the pretensions of formalists, prosodists, and a priori literary theorists of all kinds; the other is seen in those passages which insist on the continuity between the "values" of poetry and the "values" of general living.

One of the most controversial elements in *Principles* is the idea Richards was soon to popularize in *Science and Poetry*: that the "Magical View" of the world, on which poetry and art had hitherto depended, cannot now be sincerely held. Richards always stressed the vital importance of sincerity, even proposing a "ritual" for inducing it in *Practical Criticism*. "I would meet you upon this honestly" is a note he constantly strikes. His acclaim for the Eliot of *The Waste Land* was founded on his conviction that Eliot had succeeded where Yeats or D. H. Lawrence had failed: Eliot had achieved sincerity by accepting "the neutralization of nature" and freeing his poetry from dependence on any beliefs. This last suggestion was to bewilder many readers, including, it soon appeared, Eliot himself. The average critic takes it to mean that poetry is meaningless. But Richards did not think that. The beliefs he had in mind seem to have been religious beliefs; and Richards's concern was, rather in the spirit of the later Matthew Arnold, to retain the beneficent effect of "literature" while dropping untenable "dogma".

In this spirit, employing the distinction adumbrated in *The Meaning of Meaning* between "emotive" and "referential" uses of language, Richards allocated poetry to the emotive use. Here again he was often misunderstood. He was thought to have pronounced—with manifest unsoundness—that certain *words* were emotive (rather than certain uses of words). And he was much criticized for his use in *Science and Poetry* of the term "pseudo-statement" to distinguish "emotive" utterances like "God's in His heaven" from "referential" ones like "There is life on Mars". Richards was accused of dismissing poetry as beautiful nonsense in abject deference to a shallow scientism. And the term he used is certainly unfortunate, since the prefix "pseudo" sounds derogatory, though it is not meant to be. In fact, his concept of "pseudo-statements" can easily be interpreted so as to satisfy the most exalted traditional claims for the poet. For when Richards says that "a statement in poetry arouses attitudes much more wide and general in direction than the references of the statement", he could be taken as saying not that the statements of poetry, in contrast to those of science, are meaningless, but that they are more general, or even universal, in their application.

The Meaning of Meaning had been concerned with therapy of the intellect: *Principles*, and *Practical Criticism* (1929), were more concerned with therapy of the sensibility. Richards agreed with those who stress the importance of literature and its capacity to fulfil social needs (though his emphasis, as Mr. Hotopf complains, is "individualist", and he dwells almost wholly on personal self-culture.) In *Principles* he describes art as both the product and (if properly received) the source, of a greater and more various and, above all, a more *ordered* set of experiences than can be got elsewhere. The "release", the "repose in the midst of stress", the "balance and composure" we should find in art were for him given most of all by great tragedy; for it is tragedy which supremely provides a "balance and reconciliation of opposite and discordant qualities". Richards's interest in Coleridge, which was to become a cult, is apparent here. But his usual way of speaking about art, in his early work, is like Pater's, as when he speaks of "those hours", experienced by the artist and conveyed to the recipient, when "habitual narrowness of interests or confused bewilderment are replaced by an intricately wrought composure". He criticizes Pater, however, for stressing the intense "moments" that art can give us, rather than the lasting dispositions and emotional habits which it encourages us to form.

Art, then—above all, poetry—is, according to Richards, not a luxury but a necessity, for that "self-completion" and "increased order" without which our mental life is shapeless and confused. To appreciate it is to defeat the fixations of habit and convention, to overcome our "stock responses" in favour of ever finer and more discriminating ones. But when Richards carried out the well-known experiment he describes in *Practical Criticism*—of setting poems without authors' names before Cambridge students, and recording their sometimes hilarious misapprehensions—he became convinced that much more educational work was necessary before poetry could perform its function. The analytic part of this book has had a great influence, not only on the incipient "New Criticism", as John Crowe Ransom was to call it, but on pedagogic practice in schools and colleges. That "practical criticism" has now often become at the same time irresponsible, and a sterile routine, is acknowledged, regretfully, in *So Much Nearer*.

Richards himself went on from *Practical Criticism* to explore the theoretical implications of his growing conviction that poetry is best seen, not as "the emotive use of language", but as language requiring multiple interpretation. In *The Philosophy of Rhetoric* he wrote some of the few valuable pages there are on metaphor—pages which should enlighten those who think of it too simply in terms of likeness between "vehicle" and "tenor" (to use the helpful terminology Richards introduced). In *Interpretation in Teaching* (1938) he applied the methods of *Practical Criticism* to the study of prose, criticizing elementary books on logic, rhetoric, and grammar, and finding them full of mistaken doctrines. Once again Richards showed himself the enemy of pedantry. He came forward as the advocate of "ordinary fluid language with full settings", against those logicians and grammarians who are "stuck fast in an injudiciously technicalized set of words". And in *So Much Nearer* he has some spirited and amusing criticisms to make of the new pedantries and abstractionist illusions (such as "the fluent speaker") in the linguistics of Professor Chomsky and his school.

How much has Richards achieved? If the answer is uncertain, this is because (as he good-humouredly complains) he has been found hard to interpret. And this is not entirely on account of the intrinsic difficulty of his subject-matter, or the obtuseness of his readers. Richards's procedures are frequently confusing. The most obvious obstacle is stylistic. Sentence by sentence he can write trenchantly and wittily. But all too often the reader is distracted by sudden coynesses, ambiguous obscurities, the unexplained presence of out-of-the-way quotations or enigmatic Chinese fables. Cryptic hints are dropped, tips thrown out, bright ideas gleam and vanish in opaque contexts. We feel that Richards often digresses waywardly, goes off at tangents. He seems too capricious to submit himself to any particular discipline of thought. Sometimes his exposition is roundabout to the point of perversity. Thus in *Interpretation in Teaching* he is concerned to discuss the common belief that grammar summarizes usage. But we have to pick our way through his intricate commentary on the ill-formulated opinions of immature protocolists on what an old-fashioned grammarian said in attacking the views of another author, before we can divine what Richards's own views are—if then.

It is noteworthy that Mr. Schiller, a philosopher, and Mr. Hotopf, a psychologist, constantly remark on Richards's obscurities, inconsequences, and vagueness, Richards recognizes that "talk ab[out] ... may have all sorts of ... behind it: social, suasive, ... comparative, analytic, ... The trouble is that he ... to switch without warning ... purpose to another; ... aesthetician's or the critic's ... chologist's or the logician's ... guist's or the lexicograph... greatly adds to the ... which—with ironic appro... in an opponent of the ... Meaning superstition—is ... defect of his work. Above all ... guity overhangs the nature ... *claim* Richards makes for ... does. Sometimes he seems ... make a modest claim, for ... of clarity in thinking and ... But at other times his tone ... that his proposals are truly ... tous: he promises "a gre... retical study of language ... opening to us new powers ... minds comparable to the ... systematic physical inqu... giving us over our enviro... Yet the use he makes in C... *on Imagination* (1935)—fro... this quotation comes—of C... distinction between Fancy ... gination cannot be thought ... vance that "theoretical stu... claims for it are unconvincing.

As a theorist, then, ... seems, to promise more ... performs. His place in the hi... criticism is secure; but as a ... his own right he is ... Apart from interesting ... essays on writers like ... Manley Hopkins or E. M. ... his contribution here is ... prose writings in general, ... poetry, suggest an excess of ... work and ingenuity—thou... in itself attractive and ... a deficiency of deeper ... volvement. In the end the ... writings may survive in ... selection from those ... pregnant suggestions, tho... into "words and their ways" ... abound in his work. It may ... he could have achieved ... had not insisted on always ... "loner" and confined him ... discipline not invented by ... His work as a whole leaves ... sense of squandered talents ... George Orwell said of H. G. ... what a thing it is, after all, ... any talents to squander.

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...slide-rule in the works

...MY BRAY:
...in Government
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... cannot throw a Commons ... Paper at the Treasury bench ... hitting a Minister who has ... in him and knows it. At ... once a week Richard Cross... communes with a tape-re... dictating the raw material of ... on the machinery of gov... that will serve as coping... to some of the work he began ... the war as Dean of New ... Oxford, and Labour leader ... City Council. Barbara ..., who spares not even herself, ... early to keep an appointment ... the notebook on which she will ... memoirs of one woman's life ... the commanding heights. Roy ... and Anthony Crosland ... authorship as their insurance ... the insecurity of political ... and political reputations. ... Minister Wilson will un... want to assist future his... by offering his own insights ... the Administrations he has ... only to correct the perspec... of the memoirs on which ... Brown is engaged and the ... witness that Richard ... occasionally feels tempted to ..., probably under some such ... "Room at the Top".

... be patient a few years ... and all, or very nearly all, ... revealed, partly because ... politicians are litigious by ... partly because the inside sto... too good not to tell, partly ... the publishers' offers will ... visible. The books will come ... variety: solid autobiogra... Creevey-type gossip, melodra... plot and counterplot. But it ... safe assumption that many of ... ministerial books will be con... studies of the machinery ... government, a subject of eternal ... for leaders and servants ... profoundly committed to modes of state intervention which require of government a particular omnipotence and efficiency.

Jeremy Bray has come first into the field with *Decision in Government* and has paid dear for it. This is the critique of Whitehall methods of management that forced his resignation as one of Mr. Wedgwood Benn's junior Ministers at MinTech. Mr. Wilson resented something in it, and Dr. Bray chose to publish and be damned. (Why, of all the holders of doctoral degrees at Westminster, has this pure mathematician and Wrangler alone been granted his academic style by general consent?) The questions cannot be blinked. What in the book obliged Mr. Wilson to put it on his Index? The author is a Methodist local preacher incapable of scandal. Equally, what in the book justified the sacrifice of the author's ministerial career, which was not without promise?

To say that there are very few passages in the book that positively damage Mr. Wilson or his Administration is not likely to be enough, simply because we are dealing with a conflict of judgment between a highly political Prime Minister and patron and a rather unnervingly earnest managerialist Minister of low rank. It happens that Mr. Wilson, in any spare time he has, shares Dr. Bray's passion for the managerial appraisal of the efficiency of the government machine. He considers the right to judge and pronounce upon such questions peculiarly his own prerogative as a managerialist Prime Minister, to be shared only with professionals and boon companions like Sir William Armstrong and Sir Burke Trend. Dr. Bray arrogantly promoted himself in the pecking order by writing his book, and aggravated the fault by writing in a tone that throughout implies that Mr. Wilson (to use his own phrase) has fallen down on his job, and not only in such overt passages as those dealing with the policy of resisting devaluation and the preparation of the National Plan.

Mr. Wilson could also take a valid stand against publication on the ground that nothing in the book is so precious and perishable that it could not more decently wait until Labour were out of office. A Prime Minister who leads an administration so very rich in authors with the itch may fairly insist that all should start level in the goldrush for reputation.

Yet from Dr. Bray's point of view there was no alternative to publication. He went first to the Ministry of Power and then to MinTech as an industrial professional in automation and economic planning, a junior Minister pre-eminently equipped to compare contemporary managerial methods and decision taking in big business and in Whitehall; and, in his earnestness, he wanted Mr. Wilson and the Labour Government to draw without delay the benefits of his critique. It is unlikely that he doubted, until the last ultimatum at Number 10, the gratitude with which uninstructed politicians would repay his well-meaning advice. He was a managerialist fallen among politicians, an innocent in a cruel trade.

Dr. Bray's contribution to the growing debate about the efficiency of government will remain important, even though its influence on the Whitehall machine will come more slowly than he must hope. For politicians, at least, he offers much fresh thinking that needs time to become conventional wisdom, although some of its springs are likely to be repugnant to members of other parties. His argument is taut and technical in a way that resists precise summary in a short space, and one may say only that on the whole Dr. Bray's sacrifice of his junior post deserves the compensation of a wide readership among expositors who can carry his argument into the corridors of power where he now has no access.

...gainst perfectibility

...VAN DJILAS:
...Unperfect Society
...the New Class
...lated by Dorian Cooke.
... Methuen. 35s.

... this fresh onslaught on the ... of present Yugoslav society. Milovan Djilas shows once ... that he has the courage of the ... in a rare and even an heroic ... It is difficult to read him ... admiration and respect. It is ... to read him without ... why warm-bottomed ... and minders of careers ... should have found him ..., and at times an intolera... (which is not in the ... to excuse them for their ... persecution of a man ... conscientious unorthodoxy ... should have cherished). His ... unyielding honesty, beginning ... himself, falters now no more ... the past, which is to say ... falters not at all.

... courage is not always ..., and it is not enough for ... new book. One can understand ... Mr. Djilas should have wished ... it, yet that again is not ... a book being nothing if not ... statement. With an obses... ...sochism) which years of most ... imprisonment can only have ..., he has felt it necessary to ... for us his further and final ... of Marxism-Leninism, ... in ways that fail to ... talent and creative ... less than a ... more than a politi... Mr. Djilas herewith ... he helped to ... condemns, the ... derides the ...

Had he chosen to do this by way of personal or even fictional narrative, he might well have given us a memorable book. Unhappily, he has taken up the challenge of denying Marxism-Leninism within its own terms, and much of the book can only strike the reader as trite or obvious, superficial, doubtful or downright tedious. Only a certain Yugoslav provincialism, perhaps, could make it seem useful in this day and age to demonstrate *theoretically* that Marxists have often abused Marx, that Lenin lived yesterday or even the day before, and that party bureaucracies are no better than they should be; and to do this, moreover, in a book which Mr. Djilas must have known—or at least strongly expected—would not be published in his own country.

The point becomes the more painful, with the author struggling for theoretical originalities which elude him, in the proffered alternative. Eager not to be interpreted as a "social democrat", determined not to run away from his own past as so many others in his state of mind have done, Mr. Djilas produces in the end no more than the mouse of a vaguely hopeful humanism. At no point does he relate this to, or draw it from, the actual situation in his own country or indeed in any other. Discovering that there cannot after all be a "perfect society", since human beings are "too intractable and quite unfit for any ideal models" and because you cannot, in any case, "change human nature", he offers the prospect of an "unperfect society" in which, somehow or other, "an unconstrained life can come into the world".

This somewhat minimal discovery and message are duly fattened out with statements such as that "the world is satiated with dogmas, but people are hungry for life", that "victory is only a continuation of the struggle, only a discovery of the possibilities for further struggle", and sundry other clichés no less crushing in their weight of emptiness. The messianic vision of human perfectibility, we are told, is a road to suffering. Yet much of the world of today, whether in Vietnam or other countries bedevilled by the times, shows that the messianic vision remains as well a road to necessary action and effective change. Against themes at once as tragic and liberating as these, the banalities of disenchantment echo very thin. Is there nothing "beyond the new class" except a new arrangement of the old classes? Is "hunger for life" to be merely a matter of more television sets and motor cars? These questions are desperately real in the world of 1970, whether in east or west. They cannot be answered by descants on the "unconstrained life".

Perhaps the saddest passages in this book are to be found in some of the author's references to his own country. "The idea of Yugoslavism", Mr. Djilas tells us, "is now evaporating before our eyes" and the present regime is altogether to blame. One longs to know more. Anyone who lived in the Triune Kingdom of the Serbs, Croats and Slovenes, and watched its internecine horrors, was bound to welcome the federalism which emerged from the war as a long step forward from the tribal hatreds of the "Balkan" past. Anyone aware of the meaning of Stalinism was bound to think that the break of 1948 could mark for Yugoslavia another possible step towards a peaceful and expansive society. Anyone aware of the federal decentralization of the 1960s is at least likely to think that Yugoslavia's ethnic diversity is now matched by a sufficient cultural separatism.

Yet there remains patently something wrong with the structure of



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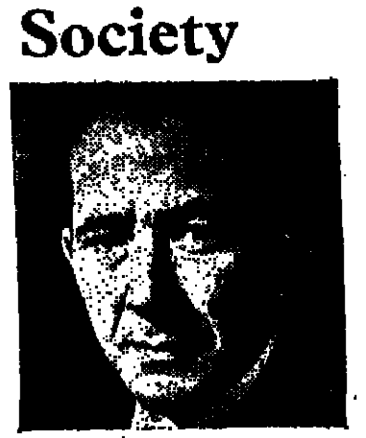


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witnessed best of all, perhaps, by a fairly recent call for the recognition of Croatian as a different language from Serbian, which is rather like saying that the current speech of Lancashire or Lanark is not, in fact, English. Djilas puts the trouble down to a lack of freedom and equality between the nationalities, but really fails to tell us more :

> Only the vision of a new Yugoslavia within which national communities are associated by agreements as between sovereign states, and in which all citizens have political freedom, offers any prospect for a more stable state community.

Now there is never enough freedom, and bureaucracies, especially those of Eastern Europe, are not the sort of people to enlarge it. But does this vision really hold up, and, if so, why? What should be done in practice, what indeed could be done?

It may be poor work to complain that a good writer has not written a different kind of book. The excuse here is that one cannot help thinking that Mr. Djilas could write this different kind of book, this memorial to a remarkable country that has lived so much and aimed so high, and, in writing it, co… us keys to understanding i… meaningfully than here. On… add that if he should ever de… embark on some greater … his *Land Without Justice*, the … of old Montenegro that he … vividly some years ag… could not find a better … than Mr. Dorian Cooke, … work is once again of the bes…

Czechs and Slovaks in prose and verse

GEORGE THEINER (Editor):
New Writing in Czechoslovakia
247pp. Penguin. 8s.

ALFRED FRENCH:
The Poets of Prague
129pp. Oxford University Press. 35s.

Mr. Theiner's addition to Penguin's enterprising "New Writing" series offers samples of trends in Czech and Slovak writing during the past ten years, "the main criteria being quality and variety". The variety is there (twenty-six writers of prose and poetry in all) and on the whole the quality, dimmed at times in the poetry by the filter of translation, however competent. In the prose what comes through well is a distinctive kind of humoristic writing. Set amidst characteristic local situations and contemporary "folklore", the humour is freshly ingenuous yet ironic, at once tender and tough-minded. There is more of the mercurial intelligence, warmly human sympathy and light-handed irony of Čapek than of Hašek's earthy, knockabout satire.

Ladislav Grosman, who adapted his short novel *The Shop on Main Street* for the Oscar-winning film, has a story in which this humorist quality is well illustrated. And stories by Jaroslava Blažková, a promising Slovak writer of the child's world, Jiří Brdečka, Karel Michal, and Josef Škvorecký, while differing in their blends of tough and tender, have it too. Its most practised exponent, though in the form more of black comedy with some Hašek associations, is Bohumil Hrabal, known for his novella *A Close Watch on the Trains*, available in English, and the fine film based on it. Inclusion of a story by Hrabal would have added to the variety and quality of the anthology.

Another strongly marked current in Czech and Slovak literature of the 1960s is social and political satire. It is apparent in the plays of Václav Havel, well known for his wittily inventive, caustic *The Garden Party* and *The Memorandum*, in Milan Kundera's plays and very accomplished novel, *The Joke*, in Ivan Klíma's fiction and plays, to mention only a few. Linked with it is the literature of exposure: the coming to terms with the grim experiences of faked trials and imprisonment during the Stalinist 1950s and the aftermath of anxiety and disillusion. Since it was decided to avoid excerpts, drama is not represented in the anthology. Satire, and related moods of anxiety, underlie some of the poems by Holub, Hanzlík, Bartušek and Brousek. Exposure writing is found in one or two prose pieces: one misses the stark personal authenticity felt in Jiří Mucha's *Living and Partly Living*.

Anthologizing poetry presents fewer problems. Except for the distinguished Slovak, Laco Novomeský, who "came out rather badly in translation", the poets are mostly here. Naturally some translate better than others. In this selection the Slovak, Miroslav Válek, shows a staccato energy of imagination and power of dense imagery in his "From the Absolute Diary". Miroslav Holub's poems have his now familiar precision of word and image and wide resonance of meaning. Vladimír Holan appeals by his control of colloquial tone and store of suggestive imagery. Josef Hanzlík's "Clap Your Hands for Herod" sounds a skilfully controlled symbolic warning. Ivan Diviš, Jan Skácel and Miroslav Florian have a wide range of lyric theme and command of fresh evocative imagery. Others, like the outstanding poet and present chairman of the Czech Writers' Union, Jaroslav Seifert, may not reveal their true stature here, but we have more than enough to be convinced that recent Czech and Slovak poetry deserves to be better known.

The introduction includes an informative sketch of Czech literature from its origins. In packing much into little space, Mr. Theiner unfortunately passes over one of the most distinctive, and most translated, of modern Czech poets, Petr Bezruč.

The editor, who has also done most of the translating, has put together a lively and most valuable anthology, enabling the reader to form some idea of Czech and Slovak imaginative responses to the constant changes of social pressure since the late 1950s.

The Poets of Prague makes illuminating reading alongside *New Writing in Czechoslovakia*. The tensions between an autonomous lyric impulse and social commitment in art, felt so keenly by poets in the 1930s like František Halas and Vítězslav Nezval, are observable in some present-day poets, however different their form of expression. The ground covered in Mr. French's book is unfamiliar: the author usefully provides a running historical sketch of the context in which the poetry was written, together with cross-references to more familiar literary trends in France and elsewhere. He distinguishes the qualities and stages of growth of the individual poets not only by critical analysis but also by selective translations, mainly his own and footnoting the Czech original. While some of the poetry of Nezval, Hora, Halas and others has dated (and isn't easy, at its best, to translate faithfully and effectively in terms of modern taste), this book admirably shows what an impressive amount of good work came out of these years. It varied in theme from the consciously "proletarian" verse of Jiří Wolker (and not many have managed it better … deeply introspective, at tim… pairing moods of some Hala… Nezval and of Vilém Závada … there was an unusually wide … of assured formal control, e… of tone and imagery.

The author stresses a good … the preoccupation with dea… poets like Halas and Závada … would be misleading if Halas … extraordinarily varied talent … any way narrowed to that … dealer in the "graveyard lyr…" if he had been a latter-day … the Gothick. Often enough he … the death motif to symbolize … tortured awareness of social … tion and impending national … trophe. His volume *Torso of* … (which Mr. French doesn't men…) published in the year of Mu… both anticipates and underlines … superb apologia he made for … as a social and national … tor—"as the blood of freedom" in the darkest hour of the … occupation. Mr. French is … short with S. K. Neumann … from the nature of his Marxi… influence, he did write som… poetry, both "social" and oth…

The Poets of Prague is … with affectionate zest, … wide and thoughtful rea… poets and their critics, and … a great need for the English … of Czech poetry.

Integrally intelligent

STUART HAMPSHIRE:
Modern Writers and Other Essays
205pp. Chatto and Windus. 35s. (Paperback, 15s.)

Stuart Hampshire is a distinguished philosopher with a secure reputation in both England and America, a Fellow of All Souls, and new Warden-Elect of Wadham, Professor of Philosophy at Princeton. In this book, however, he is not plying his philosophical trade; these essays and reviews are a gathering of twenty years of journalism—the *higher* journalism, to be sure, and faultlessly done, but journalism none the less. The twenty-two pieces are brief and informal, and tailored to the limits and particular needs of the weeklies in which most of them first appeared. Professor Hampshire is easy within those limits, but there is some indication that he would have been happier writing for the heavy quarterlies of a century ago: long, deliberate essays (perhaps like Bagehot's) for audiences with plenty of time and a sufficient concern for thought and style. Considering a volume of George Eliot's essays, he observes:

> Writing for the *Westminster* or for the *Leader* . . . George Eliot was under no pressure to be amusing, or to catch the attention of distracted readers. In the 1850s a literary essay or a book review was addressed to a public accustomed from childhood to listen to sermons. The essay, as a kind of lay sermon, had a very different form and purpose from the modern review, which must compete for time and attention with the news. The difference is partly one of pace, but, more subtly, one of confidence.

It is to Professor Hampshire's credit that under the pressures of modern journalism he manages nevertheless to utter lay sermons on a variety of intellectual matters without compromising the standards of intellectual discourse. Obviously there must still be an audience that finds thought entertaining, and in which a serious writer can still have confidence (if, like Professor Hampshire, he also has pace).

As the title suggests, *Modern Writers and Other Essays* is a portmanteau book, but it gains a considerable degree of unity from the consistency of its author's interests and attitudes. He is concerned with the nature and uses of modern culture, and one might say that each essay is addressed to the question: "What is the cultural use of this writer?" The culture that Professor Hampshire himself represents is that of the cultivated Anglo-American intellectual of his generation, and may be identified simply by listing some of the writers that he chooses to write about: Auden, Joyce, Virginia Woolf, Forster, Freud, Henry and William James, Russell, Wittgenstein, Proust. It is primarily a literary culture, larger than Bloomsbury, but not far from it (as indeed Princeton is not far from Bloomsbury and All Souls)—something also of a class culture, composed of the central modern figures in a proper modern education. Of these heroes of his culture, Professor Hampshire has many intelligent things to say: he recognizes the deep-running continuity in Auden's work, he writes persuasively of the excellence of Virginia Woolf's last novels, and he is good, and surprising, on the progress of Henry James. As he moves from literary to philosophical writers, his sympathies deepen, and the two essays on Russell are particularly fine. But it is not necessary to choose the best: there is no bad writing, and no shoddy thought here.

One might, in an ill-mannered moment, ask what purpose is served by the republication of these occasional pieces; ought one not accept the transitoriness of even the highest journalism, and leave it to crumble and turn brown in the pages of the *New Statesman* and the *New York Review of Books*? Professor Hampshire was perhaps anticipating such an objection when he wrote his introduction, arguing the connecting interests of his essays. But his best defence is not there. It is in his final piece, "A Ruinous Conflict", in which he eloquently pleads the value of humanistic education in modern society. "Maturity", he writes there, "as an aim of education, demands an integral intelligence, which is at ease both with factual investigations of reality and also with wild, but ordered and significant, reconstructions of it." This book is a demonstration of, and a testimony to, such an integral intelligence, and one cannot doubt that it deserves such permanence as hard covers offer.

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…'er the infected house

…N RAVEN:
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… Anthony Blond. 30s.

… its five predecessors in the … for Oblivion" novel sequence, … entertaining tale is conceived … as well-educated nonsense, in … Dorothy Sayers tradition, partly … political fable. As usual, the …ing elements (with whom the …'s real sympathies lie) show up … badly: most of them are shown … effete and futile. Constable … Llewellyn, those engagingly … out Labour Party stalwarts, … again take responsibility for … the fort against the ever-… menace of the Mob. The fort … Lancaster College, Cambridge. … pressure from the kind of dissi… students who achieved pro…ce in 1968—though the novel … in 1967. It is a pity that these … cannot be published in … parts (if the dialogue were …dy, they would make a popu… addictive television serial) so … the author could react to the … of last month, rather than last … or so. The students' final out…—an attempt to smash the … chapel and pull down the … of the college founder—is not …plausible. (They ought to be set …ing cricket pitches in protest …theid: this is a real issue and … which the author, more com… to cricket than to church, … explore with conviction.)

… improbable students have a …ing ringleader—an icy, well-… young revolutionary with … eyes, animal magnetism and … in nihilistic rhetoric. This … has total authority over an … well-disciplined force of … youths uniformed "in … yet somehow proletarian gar… of leather"; and this cadre … "the filthy boys and girls" … have been persuaded to vandal… college antiquities. "The … hairiest and most hang-dog assemblage" of students is led into the chapel: "it was the dirtiest they were letting in here—the dirtiest because the most resentful". We are reminded, for a moment, of the frightening Uni-Europeans in Angus Wilson's *The Old Men at the Zoo*, but only for a moment.

The Uni-Europeans—that mob of "the handicapped and handicap-prone", "the ranks of those who were too obstinately individual to fit in, yet too weakly individual to make their mark"—were characterized in a few sharp, thoughtful sentences which conveyed a real and fearful sense of what a British "fascism" might be like: even in that nightmarish conclusion to a naturalistic novel, these were more than bogymen. Simon Raven has not thought hard enough: instead of taking his mob seriously, he has merely registered conventional annoyance at external appearances. He cannot persuade us that he feels a rational fear of the dissident left-wing students. He seems assured that Constable and Llewellyn can handle them.

These middle-aged Lefties are more convincing. Constable, the shrewd and just Provost of Lancaster, has a nasty private streak, despite his public rectitude: he is exposed as a nagging and spiteful husband. His raffish lieutenant, Llewellyn, the ex-B.B.C. author-journalist, no longer leads a charmed life: he has been stricken with near-impotence, and his wife is on the prowl for handsome undergraduates. Such failings and disasters make our heroes more credible though we are, perhaps, indirectly warned against treating them too seriously. Another familiar member of the Raven rep., the novelist Fielding Gray, explains his position when taxed with using and distorting a friend's character for fictional purposes:

> The character in that novel is simply a collection of words. It does not exist as a real entity, and there is therefore no question of respecting it. . . . One merely disposes of it—i.e. of the words of which it consists—in such a manner as to hold the attention of the reader, thus encouraging him to pay out ready money for one's next book . . . I arrange words in pleasing patterns in order to make money. I try to give good value—to see that my patterns are well wrought—but I do not delude myself by inflating the nature of my function. . . .

This may well be Raven's own apologia: but his characters are sometimes very near to being something more than "simply a collection of words". One weakness is that they nearly all talk in the same manner—rather schoolmasterly, charming, ribald, pedantic, guarded. Further, some are naturalistically conceived while others are satirical caricatures or figures of fantasy and nightmare. One of the bad left-wing dons—Beck, the chilly trimmer who strings along with the revolting students—is "true to life" in the conventional way. Another, Beyfus the social scientist, is a delightful caricature. He has devised a well-meaning plan for ruining the college on the principle of "social integration within the norm". Beyfus wishes to prevent "the average student, going about his normative pleasure-cycle" from being made to feel inferior and insecure by the spectacle of scholars at work. He proposes a large new annexe to be built on Scholars' Field, wherein students will share bed-sitting-rooms, in groups of three, so that privacy and retreat will be impossible: for studying, the hostel work-room will be available within stated hours — "equipped with specially programmed audio-visual devices, thus reducing individualistic elements in study-processes". It is impossible to link this solemn ass with the diabolically efficient revolutionary students whom the author has dreamed up. The pattern is well wrought, in Fielding Gray's terms, but only as a collage of odd juxtapositions which jar and startle.

…world of their own

…C BASHEVIS SINGER:
… Seance
… Cape. 30s.

…ing a famous phrase, one … say that the Vistula runs … the middle of Singer's writ…om. Nearly all the sixteen … in this collection are con… with Polish Jewry. The … the characters patronize for … shopping are Lublin, per… or Zamość. Action is never set …plicitly in time, but the … Hungarian empire seems not … have crumbled, so perhaps …es should for the most part …ed in the decade of Singer's … childhood—between, say, … 1914.

…s shut-in Jewish world, steeped … ceremonial, tradition and occult… is splendidly evoked. The festi… the gift-giving on Purim, the …s that enter a man and pos… him, the Succoth booths, the …about of seasons used to sym… human moods and aspira… (Elul is the month of repent…), the marriage customs and the … of the matchmaker, the cere… eating and drinking at Pass… the reciting of the Kaddish … bereavement—all these marks … eastern culture lovingly trans… and surviving across millen… give energy and richness of … to the stories.

…ger, although he has been a … of the United States for thirty… years, still writes in Yiddish. … from the author himself, no … than twelve people have had a … in the translations used in the … volume. Where translating is …rned it is usually safe to say … corporate job is a bad job. … the translations … remarkable unity of … general supervision on the author's part has been closer than is anywhere claimed.

Even when he changes the time and the place, as he does on three occasions here, Singer's touch remains firm and sure. Indeed "The Letter-Writer" is probably the finest single piece in the whole collection. This describes Herman Gombiner, elderly proof-reader for a run-down Jewish publishing house in New York, who loses his job, and whose slow, even oddly pleasurable, sinking not so much towards death as towards non-existence, is strangely arrested. It is a memorable story where the author's talent for keeping the grubby-realistic and the dreamy-supernatural running smoothly in tandem is seen triumphantly at work.

A reading of *The Seance* confirms beyond any question that Singer is a born storyteller. Every piece in the book uncoils with sly and quiet inevitability. Here is a man with a special world to describe, a world he knows and from which he can elicit a predictable response. It is a world which we with our hindsight know is about to be subjected to ignominy and almost total annihilation. Yet it remains full of certainties; and these give strength, repose and poignancy to the situations as they unfold.

Once more with Momma

CYRIL KERSH:
The Aggravations of Minnie Ashe
224pp. Michael Joseph. 30s.

The sub-title of this novel could be "Portrait of the Jewish Mother". The portrait is exaggerated to the point of caricature, yet Minnie Ashe is not grotesque; she is fully and recognizably human. Indeed, whatever their foibles, most of the characters in the book are sympathetically drawn—even the rabbi's mad wife who goes around wearing wellington boots and the inner tubes of bicycle tyres for two (in her mind) connected reasons: because she is frightened of electricity and because she has heard that rubber is a form of contraception. There is a kind of extraordinary logic—or, at least, illogical consistency—in the behaviour of this bunch of immigrant Jews struggling to survive in prewar London. The menace of Hitler is there of course, in the background, but the struggle is against poverty, not anti-semitism: the one incident involving a British fascist is essentially comic.

The book is really a celebration—tender and half-mocking—of Jewishness; of the fatalism that belies the outbursts of ebullient optimism; of the durability that underlies the constant moaning, and of the community spirit, the essential clannishness, which transcends the individual tendency to quarrel. But all this does not quite add up to a novel. There are plenty of incidents, but no story to speak of. And without a story there can be no development, nothing to sustain our interest in the people involved beyond the nature of the incidents themselves—and these tend to become repetitive after a while. This is perhaps the most damning criticism of the novel: that what strikes one as funny, original and accurate at the beginning, ceases to make one laugh long before the end.

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Notes from the Underground

DAVID MAIROWITZ (Editor): Some of It
176pp. Knullar. 25s.

Knullar (Publishing, Printing and Promotions) Ltd. are the publishers of *IT*, the erstwhile *International Times*, which is currently under prosecution for its homosexual small advertisements. Their first selection from that journal is printed in characteristic style, with a good deal of graphic and typographic emphasis, sometimes using a superimposed colour which obscures the actual texts. It seems a pity that no orthodox publishing house stepped in to do the job, since the main relevance of such an anthology is not so much to remind habitués of all that has flowed through the paper since 1966 as to summarize this for a wider and less consciously underground public who are now wondering what *IT* is primarily about. The present floppy tinfoil-bound dossier is too likely to be overlooked by readers brought up on ordinary compact paperbacks, and wrongly so.

For some of the material included is such as any journal concerned with the arts would be glad to print: a four-page statement by Buckminster Fuller, for instance, or Charles Marowitz's views on the political theatre, or Julian Beck's description of the aims and ethos of the Living Theater. There is also a lot of W. S. Burroughs, including part of his early "cut-up" with Brion Gysin and others, *Minutes to go*, and the commentary for his feeble short film *Towers open fire*; the argument for his form of drooling prose, as presented here, is that it is an antidote to brain-washing (though others might consider it more simply an antidote to the brain). A few instalments from Jeff Nuttall's comic strips seem poor by comparison with his booklets in the same genre, but there are some worthwhile items of more or less pop poetry, such as the verses by the Soft Machine guitarist David Allen which end

Pop goes the lolly
Pot goes the head
Tonight we are morning
Pop musick is dead

Most important of all, perhaps, there is a persistent thread of independence and liveliness running right through.

At the same time this is the record of a search, often uncertain and erratic and sometimes wildly misdirected, for ways out of the supposedly stifling embrace of our unprecedentedly tolerant and enlightened social-cum-cultural Establishment. As such the book is fascinating and quite possibly of lasting significance, however much it may exasperate or even shock the unconverted reader. The contributors, many of them quite unknown outside this context, go exploring in all sorts of directions. Communal emotions (not unconnected with paranoia), mystical pseudo-religions, aimless destructiveness of a self-indulgent kind, pleasure identified with orgasm, "mind-expanding" drugs, sponging on the welfare state: it is all here in a bubbling stew, full of inconsistencies and naiveties, and kept on the boil by a flame of hatred for existing institutions, without a single common constructive recipe being discussed, let alone accepted. This may be silly; it may even be mildly pernicious, though not perhaps for the reasons that most people think. But at least it is not dull.

It is noticeable that some of the editorials reprinted carry a strong streak of common sense. There is a marked wariness of the American underground, of L.S.D. and of such high priests as Dr. Timothy Leary; "the main reason for discussing drugs now", wrote Tom McGrath in No. 9, "is to get them out of the way". Some of the contributors, however, are less sceptical, referring for instance quite seriously to flying saucers or astrology or British Israel, and contrasting Crowley, who "went too far without support", with Jung, who "drew back at the brink". Alexander Trocchi, who seems to think that this country devised the gas chambers, is almost incoherent, but Allen Ginsberg (in what appears to be an address delivered in a Boston church) announces clearly enough that he is "in effect setting up moral codes and standards which include drugs, orgy, music and primitive magic as worship rituals". There is a very funny interview with the Maharishi Mahesh Yogi, who dissolves into giggles at the mention of mundane problems—"Very very necessary to meditate everywhere" is his reaction when asked about those of his own country. This is followed by some disparaging notes by Ginsberg, who regards the Maharishi as "authoritarian" and actually put it to him that he might be "some kinda CIA agent". "He insisted that hippies smelled", complains the poet. "I must say that was tendentious."

There is a splendid innocence in such comments which again and again seems to prevent the contributors from seeing when they are being ridiculous or self-contradictory. Only ten lines, for instance, after Mr. McGrath has been telling his readers "don't rush to work—only work at what you enjoy", he is complaining about the hardships of walking home in London after the last train has gone, and posing

A simple question: why can't we get the underground train system working 24 hours a day? Come to that, why can't we have everything working 24 hours a day?

Ginsberg, again, sees the difficulty of reconciling "proposed communal sex orgy and contemplative choiceless awareness", but suggests that it can be resolved by a "dialogue between these contradictions", or in other words by having it both ways. An article on the London protest marches of October, 1968, calls for an attack on "the soft underbelly of the public consciousness, right where it's most vulnerable", then goes straight on to speak of National Ecstasy Days and "gradual but purposeful loveplay with the gnarled old organs of England": inconsistency, as it were, even below the belt.

Sometimes this becomes contemptible, as when a self-pitying account of arrest on a drug charge in Tangier ends (after five days in the cells and a $60 fine) with a complaint of "stinking indigenes food", or the description of a pilgrimage to India (on smuggled currency):

AAhh but soon to leave the last stubborn lingering decadunces of Western Culture. All of us are going to lodge a complaint to the Lloyd Triestino offices in Barcelona about the bad food and insults from the Maitre d'hotel. We have to wear Evening Suits . . .

The same martyr later pays 7s. 6d. to a Mombasa prostitute before catching his aeroplane to Bombay. Or how about this exchange between an interviewer and a Berlin student protester?

IT: Then you're not worried about the future.
TEUFEL: Na ja. It's impossible to starve in today's society.

Those who feel that the underground movement is a form of affluent Western self-indulgence will find confirmation here.

But is this worrying? Not specially. Much of it can be attributed to the inevitable confusion of a period when so much of our social and ideological structure has crumbled and the opportunities for purposeful rebellion are correspondingly harder to see. At least these people are arguing it out, trying to think for themselves, however oddly. Where the danger lies is not so much in the various types of nonconformity proposed (whose very variety is a cheering sign of vitality) as in a certain over-readiness with violence and the [...] which comes out strong[ly in the] whole section devoted to the protest movement of 1968 [...] ture? Ugh!", says a char[acter in a] well-designed but entirely [...] Situationist comic strip. "[...] commodity—the one wh[ich ...] sell all the others!" "The [...] alternative to rationality [...] ecstasy", writes the gnarled enthusiast. And when the student is asked how he wo[uld react] if the underprivileged workers in Germany were to [take up] arms:

TEUFEL: Yes, I think that wo[uld be a] very good thing.
IT: Is that the only way [...] about social change? I mean [...] know the answer. Do you kno[w ...]
TEUFEL: I don't know.

It is the uncertainty of this p[...] that is frightening. Any rea[der who] knows something about the [...] of the 1920s must feel that [...] has been this way before.

Over and above its literary [and] artistic contributions, therefore [...] has done a valuable if un[...] service in bringing such [...] to the surface; indeed the book, warts (and other four-letter words) and all, could serve [as an] object-lesson for dissection and discussion in senior forms of [...] However wild it may be, it con[tains] its own checks and com[...] whether in the form of obvious contradictions or in that of sentient voices like Buck[minster] Fuller's. Fuller, it is intere[sting to] see, comes no closer to co[...] in this context than in any one, advising his young [...] dress inconspicuously, to "[...] on the things that really [...] point" and to be chary of [...] protest demonstrations for negative reasons. As [...] association with homosexu[...] should perhaps be said that [...] in evidence here at all. It [...] fascinating rag-bag of prote[st ...] a wonder that it is not.

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ADAM & CHARLES BLACK

A trip on the inner circle

RICHARD NEVILLE: Play Power
360pp. Cape. 38s.

In recent months Richard Neville has earned himself a small reputation as a prankster. On two occasions unwary media men who have sought to photograph or interview him have found themselves palmed off, to their subsequent embarrassment, with someone entirely different. This fairly funny hoax is one that Mr. Neville should be able to pull off any number of times, provided that he does not run out of impostor accomplices, that his real appearance remains generally unknown, and that he does not get bored with the joke.

Such a record of japes must alert the defences of the cautious reviewer, and Mr. Neville's name on the title page of *Play Power* will lead him to wonder who really is the author of this book. If it is not Mr. Neville (and presumably it is not) then who is it? R. D. Laing? Suzy Creamcheese? Joe Berke? John Sparrow? Yoko Ono? Hoppy? Christopher Logue? The Wizard of *OZ*?

What is more likely is that the book is the work of various hands. Sometimes the writing parrots turgid academese. On a single page we are confronted with "both sociological manifestations are part of the behaviour pattern of a single discontented body" and "specific national characteristics impose a certain complexion on insurrectional activity". But usually such verbiage is avoided and we are spared talk of contestations and meaningful dialogues. Often the writing is quite witty ("In American schools, it is said that Che Guevara is 13 years old and not doing his homework.") and the author(s) has/have a good (collective?) eye for quotes. A South African criminology textbook (unidentified) apparently says that "in extreme cases marijuana can so destroy a man's character that he mixes freely with persons of another race", and we are told of a sign outside the Afghan Embassy in Nepal which reads: "Visas will not be given to people with long beards or hair like that of a beetle."

But the question of authorship is a side-issue. The book's the thing. *Play Power* comes hot on the plodding heels of Peter Buckman's *The Limits of Protest* (*TLS*, January 29, 1970) and is another account of The Movement—this time not from the viewpoint of the *groupuscules* of New Left politics, not student power or black power or flower power (though it seems to be very much like flower power), but play power. It is the world of turning on, tuning in and dropping out, of bells and beads, of long hair and pot, of bread and the fuzz, where all you need is love, though a little help from your friends can come in handy.

If they are Marxists, they are Marxists *tendance Groucho*, though when the old man goes on about religion being the opium of the people it sounds extremely groovy, something else and possibly outasight, and perhaps he should stick around in case he knows where to get some of that stuff. It is the world of the Abbey of Thelema, *Fay ce que vouldras*, as long as it's thy own thing. It is the land of Cockaigne—but not cocaine or heroin or other hard drugs. Here *Play Power* takes an orthodox, and very sensible, line: "Being a junkie is a full-time occupation and has little to do with being alive. It is one of many ways to destroy yourself, if that's what you want."

Indeed the book as a whole is most surprising in that it shocks so little. It is all very reasonable, wholesome, broadminded and reassuring, even (one hates to say it) liberal. It reminds one of those Scandinavian sex manuals that tell you that position A or practice B is *perfectly all right*. The message of *Play Power* might be paraphrased as "Do put your daughter on the scene, Mrs. Worthington", for the book seems to be aimed at Mrs. Worthington (though not Mrs. Whitehouse) as much as at the young people who are its subject-matter. And while you're about it, Mrs. Worthington, why not also put your daughter on the pill, on pot, and on the road to Katmandu?

Or should it be the Golden Road to Samarkand? Flecker certainly deserves a place in the literary heritage of *Play Power*. And the shocking yellow of the book's binding must surely be a deliberate obeisance in the direction of the Beardsley era. Nor should old Khayyam be forgot: a little updating would make him perfectly acceptable:

A stack of discs beneath the bough,
A joint of hash, a groovy chick—and pow!
Beside me singing in the wilderness,
And wilderness is paradise enow!

Indeed the hippies' pursuit of the millennium is not particularly new, and *Play Power* has little fresh to offer in the way of information to anyone who has followed the Movement's activities with more th[an cur]sory attention in the past fe[w years] (but then perhaps it is not [for] them). What is new is the self-confi]dence, and straight society [cannot] ignore the underground's ch[allenge] to accepted attitudes to sex, boring work (though it tends [to for]get that there are other [kinds of] work), marriage and so on.

"Long hair", says *Play P[ower*, is] youth's "declaration of [indepen]dence, pop music their espe[ranto,] they puff pot in their peace [pipe]". The Chicago trial has sh[own that] in the United States est[ablished] society is not prepared to [tolerate] such minor deviations fr[om] accepted norms. In that country a dissenting soci[ety with] alternative life-styles are [not] allowed to co-exist, and the [counter-]culture has been forced into politics. Here things do [seem to] be different: whether becau[se of the] relative harmlessness of the [...] or the greater tolerance of [...] society is hard to say. But [...] the square backlash is mak[ing itself] felt, with law-and-order [...] raids on art galleries, prose[cutions of] underground papers and so [on. *Play*] *Power*'s sensible conducted [tour of] the scene could help to [...] the two sides can speak [to one] another, and (as well as be[ing read]able and amusing) it is w[...] that reason. At a time wh[en Britain] is still supposed to be [seeking a] post-imperial role, might [...] it in creating a society [...] flexible enough to allow [...] change and heterodoxy to [...] out mounting repressive for[ces or] totalitarian tendencies [...] dangerous than anything [...] intended to crush?

[BIOG]RAPHY

[P]rofessional sailor

[RICHA]RD OLLARD: [...] War
Hodder and Stoughton. £2 10s.

[R]obert Holmes, first an Irish [...]boy, then a highwayman, now [...] of the Isle of Wight, got in £100,000. The cursed begin[ning of] two Dutch wars." So was [...] succinctly characterized in [...]nymous pamphlet published [...]terdam in 1677 and often [...]ted to Andrew Marvell. As [...]ographer observes, this por[trait,] unflattering, is not altogether inaccurate. It epitomizes a [...]d and colourful career [...] spanned the most eventful [...]ting decades of the seventeenth century, and which led [...] adventure and misadventure [...] a modest fame and a very [...]tal fortune.

Robert was not, in fact, a [...]boy" by origin, and in later [...] was a pirate rather than [...]wayman; but his governor[ship] of the Isle of Wight undoubtedly had a flavour of oriental [...] about it. Born in or [...] the year 1622, he was the [...] of Henry Holmes, a coun[try] [gen]tleman with his seat in [...] Cork. Nothing is known of [his ear]ly life and education, but he [...] as a cavalry officer in the [...] army in the West during [...] War, rising from cornet of [...] major, if his Restoration [...] is anything to go by.

[...] evidently at this period [...] became attached to Prince [Rupert,] whose life-long friend and [...] he remained. He next [...] under the Prince in the [...] army against the Spaniards [...]ders, being rescued by [...] himself when lying wounded [...]bled in a cavalry skirmish [...] Bassée in the summer of [...] He accompanied Rupert [...] the latter's eventful (and [...] semi-piratical) cruise [...] the Royalist squadron, which [...] at Kinsale in October, 1649, [...]ded with the arrival of the [sur]viving ship, the nineteen[...] Swallow, in the river Loire [...] 1653, after many vicissi[tudes] of fortune in the Tagus, the [Medi]terranean, West Africa, and the [...] Indies.

[...] is known of Holmes's [...] during the next five [...] but he was in England on [...] secret Royalist errand at the [...] the Restoration; and with [...] return from Vienna a few [...] later his own prospects [...] greatly enhanced. In the [...] of 1660 he received the [...] of Sandown Castle, the [...] many lucrative appoint[ments in] the Isle of Wight. At the [...] he was given command [...] squadron sent to West [...] support of the recently [...] Royal African Company. [...] main object of this expedi[tion ...] to locate and exploit a [...] rich gold mine in [...] but Cape Verde, Sierra [...] and other places were visited [...] course of the voyage, which [...] from January 25 to July 28. [...] material terms the result [...] disappointing to the Company. [...] ivory, wax, and hides which [...] brought back realized only [...] as against a total expend[iture of] more than £4,000. No gold [...] found, but Holmes proba[bly ...] some alluvial gold for him[self ...] side. Judging by an entry [...] Diary, he also brought [...] first live chimpanzee to be [...] England.

[...] expedition to Guinea in 1663-64, ostensibly to support the Royal African Company against the real or alleged encroachments of the rival Dutch West India Company. "But the intent was to take away the Dutch forts or at least Cape Corse [Cape Coast Castle], which the Dutch possessed, but to which we had some pretence", as Sir William Coventry noted from his insider's knowledge. Holmes, in fact, immediately took the offensive, capturing Cape Verde and a number of other Dutch fortified trading-posts, including "a little fort with two men and a boy in it"—probably an early use of this phrase. Most of these places were subsequently retaken by Admiral de Ruyter in his counteroffensive of 1664-65, but Cape Coast Castle remained in English hands, so that on balance the Royal African Company was better placed than before. Whether Holmes exceeded his instructions is doubtful; but Charles II at first thought it politic to disavow his actions, while turning aside the Dutch envoy's remonstrances with the rhetorical question: "And pray, what is Cape Verde? a stinking place." Holmes spent a short sojourn in the Tower after his return, but Pepys noted: "I perceive it is made a matter of jest only."

Holmes reached the summit of his naval career during the Dutch War of 1664-67, participating in the three great battles of Lowestoft, the Four Day's Fight, and St. James's Fight. He failed to kill De Ruyter with his "fuzee" at short range, as he had boasted he would do; but he led a highly successful raid on a great mass of Dutch merchant-ships anchored at the Vlie, which resulted in the destruction of more than 100 sail with cargoes totalling more than a million pounds. As a feat of arms, "Holmes's bonfire" was less impressive, since the village which was pillaged and burnt by a landing-party at the same time was inhabited only by pacifist Mennonites, who fled without offering any resistance. As students of the Restoration Navy are well aware, Charles II's naval commanders formed anything but a Nelsonian band of brothers. The choleric Sir Robert fell foul at one time or another of the Duke of York (when refused promotion to flag-rank after Lowestoft), Sir Edward Spragge, and Sir Jeremy Smith, accusing the last-named of cowardice when his squadron was worsted by the Amsterdam squadron of Cornelis Tromp in St. James's Fight. Prince Rupert, on the other hand, never wavered in his high opinion of Holmes. There is something almost pathetic in the Prince's vain pleas to his cousin to let Sir Robert have a command under him in the ill-starred summer campaign of 1673.

The King's negative attitude is the more puzzling as Holmes had fought hard and well in the treacherous attack on the Smyrna Fleet and at Sole Bay in the previous year. Moreover, while denying him this opportunity for service and advancement at sea, Charles showed himself to be a singularly indulgent and generous patron of Holmes in the Isle of Wight and elsewhere on land. The concluding chapters give new and sometimes fascinating details about Holmes as "Bashaw" of the Isle of Wight: his political career and associates; the landed properties and the financial fortune which he accumulated. The author was unable to identify the mother of his natural daughter and only direct descendant; but apart from this minor detail, the reader will find here everything he is likely to want to know about Holmes.

The original (Latin) inscription on Sir Robert's monument of c. 1692 at Yarmouth, I.O.W., described him as "a professional in war and in peace a convivial companion". This is exactly what he was, and Mr. Ollard admirably depicts the irascible but professionally competent Irishman both in the round and in detail. The author has a sure touch for the characters, and the atmosphere of John Dryden's "very merry, dancing, drinking, laughing, quaffing, and unthinking time" of Good King Charles's Golden Days. Moreover, unlike many writers on the Restoration period, he does not take everything in Pepys as gospel. While not crediting Sir Robert Holmes with virtues which he did not possess, he convincingly portrays him as a more interesting and a more estimable character than the "cunning fellow" and irresponsible fire-eater who figures in the *Diary*. Drawing partly on unpublished correspondence, this well-written and judiciously-balanced work is warmly commended to all those interested in Restoration England and the origins of a professional navy.

Criminal banker

H. MONTGOMERY HYDE: John Law
228pp. W. H. Allen. £2 5s.

Mr. Montgomery Hyde first published a biography of John Law in 1948. Owing to the restrictions then in existence it had only a limited circulation. He has therefore taken the opportunity of revising and expanding the original edition, encouraged by the fact that no other work on Law has appeared in English during the interval. This is rather surprising since the life of Law is sufficiently dramatic and unusual to have encouraged a host of writers. The son of an Edinburgh goldsmith, Law first became famous when he killed a man in a duel. Condemned to death for this he escaped from prison and travelled on the Continent. It was there that he discovered his gift for banking and finance, while earning money through his luck at gambling. Eventually, after the death of Louis XIV, the Regent allowed Law to found a bank in Paris which could print notes. This was successful and Law was encouraged to launch further schemes which would, he claimed, greatly stimulate the French economy. The result was that he became Controller-General of Finance and one of the most important men in France. But his fall, after a period of wild speculation, was as rapid as his rise, and when he died, in Venice in 1729, his great fortune had entirely disappeared.

People may well have been put off from writing about Law because there are a good many gaps in his life and because his financial activities require a good deal of understanding of economic affairs. As an example of the gaps, there is the problem of why he should have been involved in the duel which led to him being charged with murder in 1694. Mr. Montgomery Hyde is never loath to speculate and puts forward the theory that the victim, by name Beau Wilson, had become involved with William III's mistress, Elizabeth Villiers. He enjoyed her favours only as long as he did not try to find out who she was. When, by chance, he did discover her identity, Mistress Villiers not only broke off all relations with him but persuaded John Law to fight the duel which cost Wilson his life. How did Law enter the story? Mr. Montgomery Hyde does not say. Nor does he say much about the years when Law was travelling in Europe.

Mr. Montgomery Hyde has worked diligently at the manuscripts and has put his information together in an attractive manner. He deals easily with the economic matters although, from time to time, there is a technicality which would warrant an explanation. Law was a remarkable man and it is certain that this book will have a great many readers who will find it most interesting.

THAMES AND HUDSON
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Two scientists of the century of genius

R. F. W. MADDISON:
The Life of the Honourable Robert Boyle
332pp. Taylor and Francis. £9 10s.

Robert Boyle may perhaps best be described in a sentence as a Fellow of the Royal Society in its heroic age. He played a more than respectable part in the experimental science of the latter half of the seventeenth century, but, as was discovered long before, the medium is at least part of the message, and the Royal Society was the making of Boyle the scientist. Neither this nor his many moral and theological writings can, however, wholly explain his fame. Why, for example, did he inspire so much lamentable eulogistic poetry; and why was his bust placed higher than Newton's in Queen Caroline's Hermitage, with a rayed sun behind into the bargain? Was his contribution to science and philosophy, not to mention theology, really worth it?

Dr. Maddison's *Life* does not set out to answer such questions, but in no uncertain way it provides materials for those who would answer them. It offers an assessment of neither "the content of Boyle's numerous publications, nor the importance of his position, nor the influence of his work on contemporaries and posterity". Its sole aim, in fact, is to supplement Birch's biography of 1744, and to provide a reliable guide to the events of Boyle's life. In these modest aims the *Life* is highly successful. It will inevitably be criticized by those who think, for instance, that the twenty-five pages of genealogical charts are superfluous, that the near-duplication in some of the plates is unduly lavish (for this is an expensive book), and that it would be possible for a stranger to seventeenth-century science to read the volume from beginning to end without appreciating the merit or the scientific (as opposed to human) context of Boyle's achievement. But this would merely be to complain because the author's plan is what it is, or that his book is of a sort no longer very fashionable. In fact, as the result of his critical restraint, Dr. Maddison has produced a volume which historians will be quarrying long after most current Boyleana have been forgotten.

Dr. Maddison begins by reproducing Boyle's own autobiographical sketch, seemingly written when he was a mere twenty-one, and entitled "An account of Philaretus during his Minority". Although occupying little more than forty pages, this edition of the autobiography is almost alone a justification for the new book. "Not needlessly to confound the Herald with Historian, and begin a Relation by a Pedigree" (in which resolve Boyle is confounded by a couple of genealogical footnotes), he begins his account with his birth at Lismore in Munster. He was, indeed, the fourteenth of his father's fifteen children, a fact which might be used by both parties in a currently heated debate. There is scarcely a paragraph of this rather priggish youthful exercise without a quotable sentence; and perhaps the clue to Boyle's subsequent fame is to be found in his aside that his "Condition" was neither "high enuf to prove a Temptation to Lazinesse; nor low enuf to discourage him from aspiring". "High enuf", one suspects, to have given him the edge on Newton in Queen Caroline's estimation.

He recounts incidents from his childhood with sufficient guile to turn them to his advantage, but not enough to make us doubt his basic truthfulness. From Ireland to Eton, and Stalbridge, his father's house in Dorset, through a series of near-mortal accidents (avoided with the help of the hand of heaven, and—by implication, if not by report—through his own intelligence), we follow him in body and mind. At Eton we hear that he was given a fifteenth-century romance (*Amadis de Gaula*) to divert his melancholy, but that he found a more effectual cure in the extraction of square and cube roots. The grand tour through France, Switzerland and Italy gave him more wholesome thoughts with which to occupy himself, although his formal education continued en route. He even began to admit to a passion for reading romances; and although converted during a thunderstorm in Switzerland (presumably from a weak to a strong Christianity), he contrived to visit the most famous bordellos in Italy "out of bare Curiosity", and to retain his "unblemish't Chastity" both there and when accosted by two "Fryers, whose Lust makes no distinction of Sexes". The friars were of course a tribe hated not only for their "Vices and Impostures" but for their treatment of Galileo, who died whilst Boyle was in Florence.

Supplementing the *Philaretus* with autobiographical passages from other writings by Boyle, Dr. Maddison goes on to chronicle first a period at Stalbridge, which ended when Boyle was twenty-eight, then the Oxford period, which lasted for about twelve years, and in which his best scientific work was done, and finally a period in London, ending with Boyle's death in 1691. During these three periods Boyle moved about a good deal, and in doing so made numerous valuable friendships. Like all early Fellows of the Royal Society he busied himself with a great number and diversity of unrelated experiments, and *quicquid exstat notandum* would have been a better motto by far than *nullius in verba*.

Boyle's scientific renown rests principally on his improvement of the air pump of Guericke, the law (relating pressure and volume) which bears his name, but which was by his own admission suggested to him by Richard Towneley, and on his atomism, culled largely from Gassendi, Descartes, and the ancient atomists. In his attacks on alchemy and the Aristotelians, he made much use of the work of van Helmont, and here as so often elsewhere it is necessary to qualify heavily past claims for his originality. His greatest merit is one not easy to define, but has to do with his inventiveness in the design of experiments with an end in view, especially those he conceived of as supporting the atomic hypothesis. His atomism is given cursory treatment in *The Life*, perhaps as a consequence of the book's limited aims, but Boyle's ingenuity is manifest in a few of the experiments described there at greater or lesser length. Despite it all, one wonders whether his posthumous popular fame had not some connexion with the image later conjured up by Joseph Wright of Derby, in his painting "A philosopher shewing an experiment on the air pump".

Boyle was a prolific author, not only on natural philosophy and medicine, but—as might have been anticipated from his autobiography—on moral and religious issues. At about the time of that early exercise, he wrote *Occasional Reflections upon Several Subjects*, a series of moralistic musings suggested by simple events in the life of a country gentleman. Notwithstanding its present value as an historical document, it is now best remembered as having prompted Swift to write the essay in which he declaimed "Surely man is a broomstick!" It is doubtful whether Boyle could at any stage of his life have seen the joke.

Zealous Protestant that he was, Boyle did his bit in "promoting the Christian religion among infidels", especially in New England and the West Indies, and the Turks and Lithuanians owed to his generous purse a New Testament and a Bible in their respective tongues. Not many Englishmen in history can have received a letter in Latin from a Red Indian. These, and his several charitable schemes provided for at home by his will, are outlined with enough by way of annotation to make this new work self-sufficient as an introduction to the original documents, especially if supplemented by J. F. Fulton's *Boyle Bibliography*. Historians of many different sorts will in time find themselves in debt to Dr. Maddison's meticulous treatment of Boyle's life.

COLIN A. RONAN:
Edmond Halley
251pp. Macdonald. £2 2s.

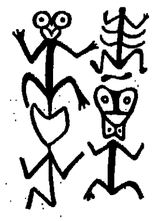
For more than half a century the name of Edmond Halley has been honoured in an annual lecture given at Oxford by leading astronomers and geophysicists. Yet in his lifetime Halley's achievements were overshadowed by those of his great contemporary Isaac Newton, and it is in this sense that Mr. Ronan gives his new biography of Halley the subtitle "Genius in Eclipse". Few details of Halley's personal life exist, but this book gives many quotations from his letters and papers which show the ready tact and good humour of the man, his administrative ability and his wide grasp of the science of the day.

Halley's discoveries began at an early age. He was only twenty when he made a voyage to St. Helena in 1676, and the *Catalogue of Southern Stars* which resulted from this expedition was not superseded for more than a century. At this time, too, he conceived the idea of using transits of Venus in order to measure the distance of the sun, a method which was to form the basis of the great expeditions which astronomers made in the eighteenth and nineteenth centuries. Halley was elected a Fellow of the Royal Society at the age of twenty-two, and seven years later he was appointed Clerk to the Society during the Presidency of Samuel Pepys. It is very obvious that he did not need the money, and indeed in later years the young Society passed through a difficult phase and was unable to pay his meagre salary. Yet Halley's drive and initiative, his tact and generosity were unfailing, and proved of enormous value to the Society during his fourteen years of office.

It was during this [illegible] Halley was responsible for [illegible] ing Newton to publish his [illegible] Halley was only thirty-[illegible] he quickly grasped [illegible] implications of Newton's [illegible] and applied them to the [illegible] cometary orbits, one of which predicted would return [illegible] Halley is perhaps known to [illegible] eral public only by this comet [illegible] bears his name, yet his great [illegible] tribution to science is undoubtedly the part he played in producing [illegible] ton's masterpiece.

Towards the end of the seventeenth century, Halley made three [illegible] during which he studied the [illegible] tions of the compass in the [illegible] Ocean and the English Channel. These, the first scientific voyages made, are described by the [illegible] in some detail. In this work he laid the foundations of [illegible] geomagnetism, introduced the [illegible] of isogonic lines, and produced the famous world chart, which remained of value in the nineteenth century. Halley spent some years as [illegible] Professor of Geometry at Oxford and after the death of John Flamsteed he became the second Astronomer Royal in 1720. He was then sixty-three, but he set himself the task of taking observations of the Moon during one complete eighteen-year cycle of its nodal orbit. It is not entirely surprising that he succeeded even in this.

In his long life, Halley produced many novel ideas which remained their ultimate realization was left to later years, and today he is rightly regarded as a pioneer in many fields of scientific research: his name has used his resources to further this scholarly appreciation of one of the great scientists of "the age of genius".



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TH MUIR and PATRICIA
N (Editors):
Poems of Sir Thomas
Liverpool University Press.

Professor Muir discovered by Sir Thomas Wyatt in the manuscript at Trinity College, ago or a dozen years ago, it was clear that a thorough revision of the text of all Wyatt's poetry was undertaken. Until that date our knowledge of Wyatt's text was mainly derived from two manuscripts, one of which (in 2711) had belonged to the

Daybreak

In the morning the birds break up our lovemaking.
They treat us like very young children.
They know it will end in tears.

So without moving
We begin to speak in steadied voices,
Careful as the daylight changes us.

When we look at one another
We remember we have faces
And use them to be ourselves again.

HUGO WILLIAMS

self, while the other (Devon-[illegible] had been compiled by or [illegible] ladies at the Court of Anne Boleyn. The Blage [illegible], compiled by Sir George [illegible] who was a close friend of [illegible] of comparable importance [illegible] two. These three manu-[illegible], it is true, supplemented by [illegible] manuscript and printed [illegible] lay between them they con-[illegible]30 out of the 268 poems now [illegible] in the *Collected Poems*. [illegible]tion, prepared by Professor [illegible] in collaboration with Miss [illegible] (author of the best study of [illegible] poetry yet published) is likely [illegible] the definitive edition for [illegible] of these poems.

[illegible] are indeed other problems, especially of attribution: how many of these poems are in fact by Wyatt? On this the editors offer a little guidance. In the third section of their introduction—"The Canon"—they state the nature of the problem: by all except the most extreme sceptics at least half the poems here printed can be accepted as by Wyatt. In the critical apparatus the editors helpfully provide brief evidence for Wyatt's authorship, which is sometimes supplemented in the commentary. They are not, perhaps, always as explicit, or as consistent, as one could have wished. "Syns Loue ys founde wythe parfytnes" (No. LI in *Unpublished poems . . . from the Blage MS.*, 1961) is now excluded from the canon, but no reason is given. Yet No. CLXXI in the present text is said to be "presumably not by W.", again with no reason stated. No. CXCIV, printed among "Doubtful Poems" in Professor Muir's "Muses Library" edition, is here readmitted to the canon on the grounds that it is "at least as likely to be W's as many of the Devonshire MS poems printed as his" by earlier editors. However, Professor Muir and Miss Thomson probably decided that it was more important to provide an authentic text of some fine poems than to hesitate interminably about attributions. As they say, "we know comparatively little about the work of the other Court poets of the period". These questions of authorship will no doubt be discussed for many years; but no sensible person refuses to read a good poem until he knows who wrote it. Renaissance poets were not concerned with Romantic self-revelation.

Certainly Wyatt was not: he was either translating Italian poems, or adapting English ones much of the time, with occasional diversions into Horatian satire or paraphrases of the Psalms. He was much more at home in the native, and therefore medieval, tradition of lyric than in the Italian, Renaissance, tradition of sonnet and strambotto which he introduced to English. Skelton, his older contemporary, rejected the New Learning and remained obstinately medieval; Surrey, his younger contemporary, was entirely converted to the Renaissance manner, so that for Thomas Warton he was "the first English classical poet", Wyatt, in temper as in time, lay between the two: he was of less interest therefore to Elizabethan or Augustan poets, but in our own time his reputation has surpassed Surrey's. This is in part due to pseudo-Romantic interpretations of his poetry, and in part to a current preference for poetry that is nearer to the spoken word. In fact most of the best of Wyatt's poetry derives from his attempt to make acceptable to a Tudor Court audience the lyric tradition of the fifteenth century.

The commentary in this new edition provides almost all the help that anyone needs and is especially valuable in that it uncovers English as well as Italian antecedents for Wyatt's expression. Many of these notes are attributed to WMT, whose identity is disclosed in the Sigla as "W.M. Tydeman", but whose work (published or unpublished) is not listed. One might have wished for rather fuller information about musical settings for Wyatt's poems in view of recent controversy on this very relevant matter. Some settings are mentioned but not others and Miss Maynard's reply to Dr. Stevens is not referred to until the commentary on No. CLVIII. (Perhaps the commentary on earlier poems had been completed before her articles appeared?) However these are minor criticisms of a most valuable piece of scholarship, which provides a secure foundation for the study of a major poet, who, more than any other, bridged the gap between "Medieval" and "Renaissance".

ongora as heretic

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o la poesía de Quevedo
Madrid: Castalia. 300 ptas.

Book *De la edad conflictiva* in 1961, Professor Américo continued a stage further his [illegible] about the influence of [illegible] and Jewish elements in [illegible] after the end of the Re-[illegible] maintaining that intellec-[illegible] social distinction came [illegible] associated with *converso* [illegible] the ideal of "limpieza de [illegible] was most nearly achieved [illegible] Old Christian peasants of [illegible] some of whom it was advan-[illegible] to count among one's an-[illegible] (one wanted to escape the [illegible] attentions of the Inquisi-[illegible] Andrés Collard, in her book [illegible], suggests that part of [illegible] to Góngora in his own [illegible] the result of his association [illegible] Sevillian "culteranos". [illegible] formed on the [illegible] and the word [illegible] in literary [illegible] of Lutheran [illegible] his concern with [illegible] aesthetic purity which [illegible] of the criti-[illegible] succession of editors of Quevedo's verses from González de Salas to Astrana Marín). These essays are definitely for the specialist, dealing with the creative process revealed in newly discovered autograph poems, the authenticity of some manuscripts accepted as autographs, and problems of chronology. There are also the texts of two *entremeses* and a *romance*, as well as two newly discovered contracts for the publication of three of Quevedo's works, which illuminate the esteem in which he was held as a writer in his own day, as well as the functions of booksellers and their relations with authors. Professor Crosby's studies are enlightening to the general student of Quevedo's work, and will be invaluable to future editors of his poetry.

The "civil war" between Gongorine heresy and the orthodoxy of Lope de Vega and Quevedo brought out what Dr. Collard sees as a fundamental characteristic of Spanish literature: its "conciencia de modernidad". It is a little odd to see Quevedo as standing on the side of the traditionalists, but that is where this prolific and versatile writer is placed by Dr. Collard in opposition to the innovator Góngora, the novelty of whose work in this presentation is at first sight difficult to reconcile with Dámaso Alonso's view of it as representing "el último término de una poética".

Professor Crosby's work as a student and editor of Quevedo is well known on both sides of the Atlantic, and in *En torno a la poesía de Quevedo* he turns his attention to a number of textual and bibliographical subjects which have preoccupied—or often failed to preoccupy sufficiently—many Quevedo scholars (among whom Professor Blecua is the latest to devote himself to the task of cleaning up the Augean Stables left by a semantic history of such terms as "culto", "docto", "bizarro", "gongorino", "concepto", "crítico", sustaining the judgment that there is no real opposition between "culteranismo" and "conceptismo", the contrary belief being the result of the survival into the nineteenth century of eighteenth-century criteria, which lumped together as examples of bad taste the theatre, the "conceptistas" and the "cultos".

An admirable new series from D.T.V. is a ten-volume "anthology" of German poetry: "Epochen der deutschen Lyrik", excellent value at DM 4.80 each. The first volumes to appear are *1600-1700* (401pp. edited by Christian Wagenknecht), *1700-1770* (368pp. edited by Jürgen Stenzel), and *1770-1800* (327pp. edited by Gerhart Pickerodt). Fully annotated, together with a brief introduction (and a glossary where necessary), the texts retain original orthography; illustrations and even some music examples are also provided.

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TIMES PAST THE TIMES

T·L·S

69th Year 26th FEBRUARY 1970 No. 3,548

Commentary

On February 12 the Paris publisher Eric Losfeld, whose list contains, according to him, only a very modest percentage of erotica but whose broadsheets of forthcoming books are noticeably broader and more forthcoming than those of other French publishers, was fined 10,000 francs and docked, rather alarmingly, of five years' "civic rights" for not cooperating with the literary censors. The legislation over censorship is involved: there is no spontaneous seizure of publications but the law can forbid what are adjudged undesirable works to be sold to adolescents (under eighteen), displayed publicly or advertised for sale. Any publisher who, in the course of twelve consecutive months, has three separate publications muzzled in this way must, for the next five years, submit all "analogous" publications in triplicate for approval by the Ministry of Justice.

These controls are used freely, and early this year the Minister of the Interior announced that ninety-nine publications had in effect been given an X certificate between June, 1968, and January 2, 1970. He could have picked a more tactful date to start his count from; there are plenty of groups in France who now brand all censorship as political repression and these particular statistics were bound to be linked with the fright which the regime was given in May, 1968.

After three of his books had been objected to in one year, Losfeld deliberately flouted the pre-censorship automatically imposed on him. His punishment, against which he has appealed, was lenient compared with the maxima allowed by the law: three months in prison, a fine of 300,000 francs, a total ban on his activity as a publisher. Losfeld's case naturally rallied progressive and publishing opinion and provided newspapers and magazines with a respectable opportunity to print illustrated surveys of the current sex scene. Prognoses, moreover, of an incipient counter-coup by the puritans were additionally stimulated by a coincidental event: the Salvation Army's bizarre attempt to depilate the Paris stage by heckling performances of *Hair*.

Whatever may or may not be at stake morally and politically in these skirmishes between permissives and censors, plenty is at stake commercially. Bookshops specializing in erotica are now beginning to open up in the front rather than the back streets of Paris, in those snob boulevards where, in staider times, tourists in search of sin might have had to settle for the clandestine purchase of a tax-free fountain pen. The most thrusting of these now emporia is apparently run by a man who [illegible] was an estate agent at the same address; a near neighbour, called the "Sexashop", is managed by a once orthodox bookseller in what was previously a florist's—a recognition no doubt that you would need to be severely inhibited to want to say it only with flowers these days. This second specialist has advanced ideas on how to bring the sex-book market into line with the French book market as a whole, notably a prize (a blue riband perhaps ?) to crown the meatiest offering of the year; jurors so far signed up are said to include Henry Miller, Federico Fellini, Orson Welles and Peter Ustinov. With the exception of Miller, this manly if middle-aged *académie* seem to owe their invitations to the discovery of market research that erotic books are mostly bought by men aged between forty and fifty-five, the years maybe when printed thrills become an inexpensive replacement for the real thing.

The French are also laudably free in releasing sales figures. *Positions*, that less than inflammatory Danish handbook, has so far notched up around 200,000 copies at 23 francs, while *Making Love*, an American competitor down this educational end of the market, has reached 60,000 or 100,000 according to which newspaper you trust. Among fictions, the fifteen-year-old classic of the genre, *Story of O*, and the much more recent *Emmanuelle* have both sold getting on for 200,000, not so very many when one recalls that Henri Charrière's *Papillon*, published less than a year ago, had sold almost 900,000 copies when last accounted for.

But far and away the oddest fact to come from the various reports was that the one genuine tycoon in the eros business is not a Frenchman at all but a Vietnamese. M. Cong Thanh Truong's nationality must, of course, guarantee that the tireless mythomaniacs of France, on both Left and Right, will be busy converting the whole thing into a conspiracy, with M. Truong's reputedly extensive mailing lists turning out to have been supplied either by Hanoi or by the C.I.A., with an eye on moral sabotage of the bourgeoisie or the *enragés*.

M. Truong meanwhile is doing good business, having branched out from humble mail-order, and has started opening shops; he also has plans for the world's first *érotothèque*. But the slogan he has thought up to give a touch of class to his advertisements raises questions of classification which might better have been left unraised: "Oui à l'érotisme, non à la pornographie." A little juggling with the terms and opponents might end up with a new and damaging definition of their own: pornography is the exploitation of eroticism for profit.

* * *

Meanwhile, in Italy, confrontations between literature and the law have been altogether nastier in the present wave of social unrest and governmental crises. The left-wing publisher from Milan, Giangiacomo Feltrinelli, has been charged, for example, with "istituzione a delinquere" or incitement to disobey the law for bringing out in Italy the Guevarist magazine *Tricontinental*, whose French version also landed the Paris publisher François Maspero in trouble. (Feltrinelli has now left the country though apparently not, as some well-wishers hoped, for Cuba.) And in Milan this week the trial opens of Pier Giorgio Bellochio, editor of the *Quaderni Piacentini*, an influential politico-cultural magazine, and brother of Marco Bellochio, a founder of the new Italian cinema.

For a short time Bellochio was also the "direttore responsabile" of *Lotta Continua*, one of the many small journals of the left opposition in Italy—the "direttore responsabile" is a sort of legal guarantor of a journal and is held responsible for whatever is printed in it. The authorities have apparently decided that recent unrest in the country has been caused by the availability of revolutionary literature and have marshalled articles from the Fascist legal code for an exemplary trial of Bellochio.

The most serious allegation against him is that of "inciting soldiers to disobey the law" and this is said to be proved by "the tones of pathos and extreme moral support with which a case of self-inflicted injury [in the armed services] was described". Other allegations refer to "subversive and anti-national propaganda"—for saying that "the only solution is a revolution"—and "incitement to disobey the law and incitement to hatred between social classes", for saying that "man is not born good or evil but becomes so through social conditions". All the statements complained of come from *Lotta Continua* and none of them was written by Bellochio. In all, he is charged with fourteen offences under five different legal articles and faces a minimum sentence of eleven years in prison and a maximum of fifty-five.

The phrases cited on Bellochio's charge-sheet are by no means untypical of left-wing rhetoric in a country with a powerful Marxist movement, and many Italians are worried by the obvious implications for freedom of expression if the prosecution is successful; the post of "direttore responsabile" could easily turn into that of legal fall-guy. Despite talks of a general amnesty for political offences, if and when a new coalition is formed, the present "law and order" campaign seems to have unleashed authoritarian forces which a new government will find it hard to keep in check. Bellochio's case provides a link between the prosecution of agricultural and industrial workers for political activities (since November, 1969, nearly 10,000 charges have been brought) and cultural censorship. Only last week a new film by Elio Petri, called *Indagine su un cittadino al di sopra di ogni sospetto* (Investigation of a citizen above suspicion) was itself under investigation as being "insulting to the police".

* * *

Production standards in Indian publishing have notoriously lagged behind those normally accepted in Britain and the United States, or (by infection) in other ex-colonial countries where links with British publishing have been stronger. Grey paper, characterless types, uneven setting and wishy-washy jackets have been the rather discouraging hallmarks of the Indian book. Perhaps this is now changing: at least, it is very interesting to find an essentially Western-style paperback series being published from Delhi by Hind Pocket Books under the general title "Orient Paperbacks". This features many of the most eminent Indian writers in English—Narayan, Anand, Malgonkar, Markandaya, Raja Rao, Ruth Prawer Jhabvala and Khushwant Singh, for a start—as well as a few world classics like Gorky.

The Western note is evident both in the jacket-designs (thus G. S. Bhargava's *V.V. Giri, Portrait of a President* looks outwardly like nothing so much as a C. P. Snow novel) and, above all, in the blurbs. Here are works presented as "A TEAR-AND-BLOOD-SOAKED PAGE FROM INDIAN HISTORY", or "ECSTASIES OF SENSUAL DELIGHTS AND RAPTURES OF EROTIC EXPERIENCE", or a acclaimed Bengali novel lives, loves and tragedies of aristocrats who stooped to please their women and regarded their perfumed trap to catch their men just like home. So much that the British paperback could very well be suscep professionally presented Mayflower, Panther and better look to their laure

* * *

There are still pockets of universities about the effects on scholarly research accumulation of early bo manuscripts in the private bibliophiles and collectors not always to have their straight between erudition merce. But it is the better view of librarians that cions are generally misp that scholarship, especially United States, owes a grea the activities of private Last year, a seminar on the was held at the William Clark Library of the Univ California, and the Library published the two papers by Louis B. Wright and Ray as a pamphlet: *The Priv lector and the Support of ship.* This is worth attention for the rare diplomacy of dix B.: "Advice to a Scholar Approaching a Priv lector in the United K which incorporates some (seen from this end) loaded etiquette to the gauche Am searcher, e.g. "[The Brit collector] . . . does not same democratic sense of to scholarship which many cans feel".

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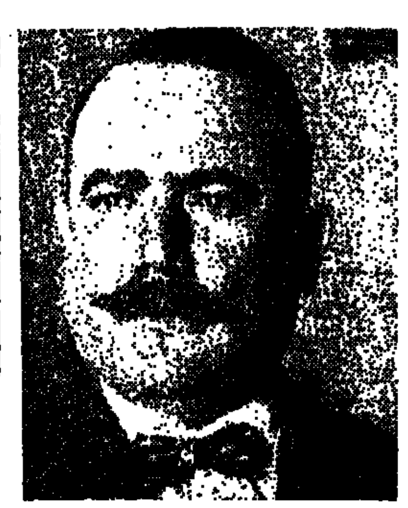
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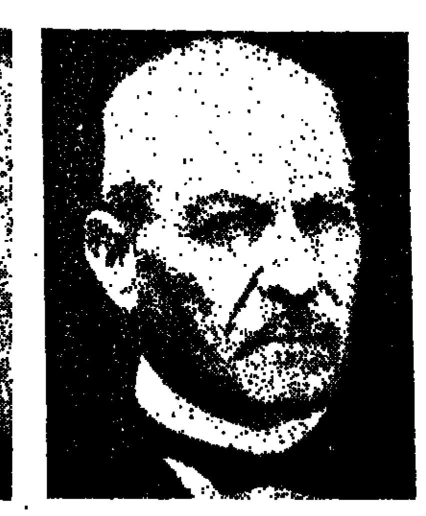
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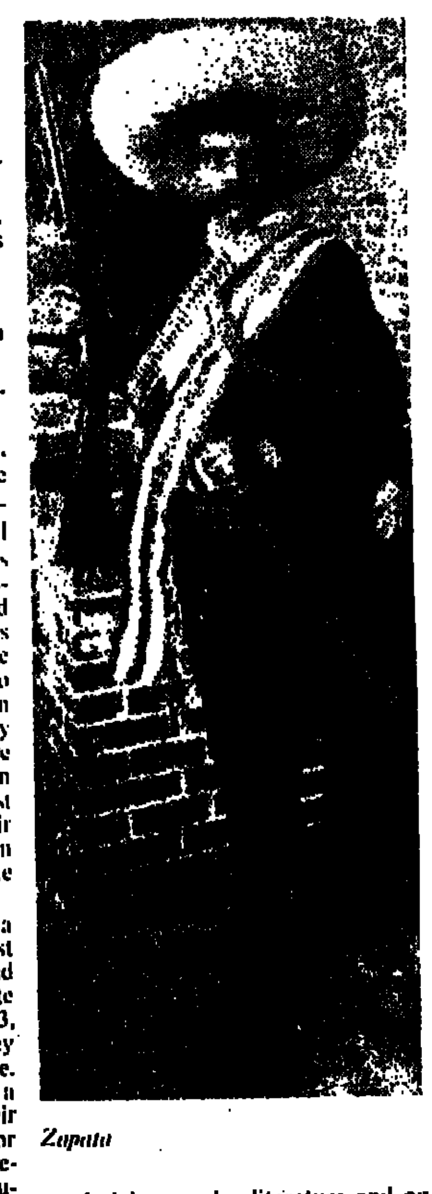
WOMACK Jr.: and the Mexican Revolution New York: Knopf. $10.

HARDLY surprising that Mexican Revolution which, brought to an end the system of local arrangewhich had kept General power for twenty years, fits of the typologies of revoderived from the French and Revolutions. There was on a large scale but there revolutionary party to k, little in the way of an to give it shape. It is easy whom revolutionaries were against, less easy to discern ey were fighting for. Most ghting for control of their alities and the revolution ed always to degenerate ries of local feuds.

ospect Francisco Madero, a t rebel against Díaz and first of the revolution, and no Carranza, his ultimate r after his murder in 1913, leaders if only because they *thought* on a national scale. on a national scale was a matter; they spent their angling with what Professor rightly calls a loose congreindependent rebels: queruand suspicious of any their own. Madero was with a series of revolts, the only tough civilian of the revolution, had to seven years the factions to control revolutionary

Atkin's account of the revoluthe work of an enthusiastic there are striking omisbibliography. So vivid (if are the contemporary in English that his book is, an exciting and emidable account of what was violence and sense-. No revolution has been rrored in its photographic the rebel before the firing a squalid town, his dog at the *villistas* strung up on in order to save bullets", pendants in Columbus Chihuahua City.

Professor Womack and Cockcroft between them one point: there is little the Mexican Revolution its origins a popular or movement against the manipulators of a stagnant feudal economy. The tyrannicendado, spending in conwaste in Mexico City, or his debt-enslaved an antieconomy



Zapata

symbol in popular literature and on the film of the social conditions that caused the revolution. Yet it was where the traditional *hacienda* was under strain that the preconditions of revolution grew. The patriarchal *hacendado* was, in the "progressive" regions of Mexico, becoming like Max Weber's Junkers in eastern Germany at this very time: a figure from the past who had to get on or get out, to adapt "capitalism" to his needs or be swamped by it. Where the traditional *hacienda* was strongest the revolution was weakest.

In Morelos, Zapata's state, it was precisely the progressive planters, concerned with the sugar market and investment for efficient production, who created the background for revolt. When prices slumped they had to compensate for their investment in sugar refining machinery by increased production; this meant an onslaught on village lands. Díaz, throughout his rule, was obsessed with development; he backed land gamblers and "progressive" local capitalists against "traditional" peasants, and gave the planters a governor who backed them against the villagers. The villagers began to invade plantations and became interested in the revolution against Díaz only because its most important leader, Francisco Madero, had promised to restore to "Indians" their stolen land. When Madero hedged about land for the villages, when he tried to negotiate a compromise between the cultured planters and the rough Ayalan rebels, the villagers turned against him with incredible bitterness. Zapatismo was born.

Similarly in San Luis Potosí, as Professor Cockcroft points out, it was development, not stagnation, that created the uneasy atmosphere in which a revolutionary movement could develop. It can be argued that all Díaz's troubles derived from his determination to develop Mexico rapidly by large injections of foreign capital. Those Mexican capitalists who got a cut of the cake did not care that the Guggenheims had come to dominate the mineral production of San Luis Potosí—their friends were in government house, though even their enthusiasm waned with the slump of 1908 and the consequent restriction of credit. Those who were excluded went into opposition, among them an intelligent member of an old but declining mining family, Camilo Arriaga, intellectual of the "Precursors"; later he became a member of the Mexican Liberal Party and the most radical of the enemies of "Díazpotism".

Professor Cockcroft is correct in emphasizing that, right through the social scale, from schoolteacher to banker, any patronage system must exclude someone if the rate of growth of the economy as a whole is not rapid enough to absorb all those with "upwardly mobile ambitions". Like Newcastle, Díaz ran into trouble when pasture for the hungry beasts ran out. Vasconcelos, Antonio Soto y Gama (later to become one of Zapata's advisers) and Luis Cabrera experienced a "sense of status demotion". What this means is that they could not get the jobs that measured up to the education they had received. It was for this reason, Danton confessed, that he had hastened to join the revolution.

It was this revolution of the excluded which gave prolonged and bitter civil strife a social significance. Out of it all new men came to power in Mexico: the revolutionary generals, Orozco, porter and mule driver; Obregón, mechanic on a *hacienda* at thirteen (he was the youngest of eighteen children); Murguía, a photographer; Villa, a peon and quasi-bandit; Zapata, the horse coper.

It was the loyalties that such men could create in peons and smallholders excluded en masse from the Mexico Díaz had created—which gave the revolution its armies. Madero, from one of the richest families in Mexico, and Carranza, the Senator, were figureheads. As Díaz warned, Madero had unleashed a tiger: he and his successors would have to ride it. Carranza solved the problem by turning over Mexico to the tigers—those generals who would recognize his authority in return for a free hand in their fiefs.

Professor Womack's analysis of the origins and course of Zapata's revolution is a superb piece of historical writing in its penetration, its sense of the particular—a strong contrast with Professor Cockcroft's fashionable sociological prose and search for the widest explanation possible.

Zapatismo was a compound of the ambition of a militant group to control the state government of Morelos and a passion for the village of tradition: the two went together. Only if Zapatistas controlled Morelos would "Indians" keep their lands. What Zapata never clearly saw was that for "his" revolution to survive in Morelos he must cooperate with other people's revolutions elsewhere in Mexico—above all the revolution in the north. The north was the real threat to the reactionary regime of the engineer of Madero's overthrow, General Huerta, just as Villa's "revolution" was the only force that could save Morelos from the vengeance of Carranza's Constitutionalist armies.

It was precisely this involvement in national politics that Zapata himself never relished; nor did respectable politicians enjoy dealing with him. He could not even work out an alliance with Villa against Carranza. When they met, Villa in his pith helmet, Zapata in his immense sombrero, Villa couldn't drink brandy, Zapata rejected water. Neither would help the other with troops and their representatives fell to slanging each other in public.

It was during 1915, when Huerta had been driven into exile and while the revolutionary factions were fighting it out in the north, that the "true" revolution took place in Morelos. Zapata had simply opted out of national politics. The villages ruled themselves for the first time since the conquest. Zapata's capital was Tlaltizapán. After hearing petitions he relaxed in the plaza, smoking a cigar and talking to local farmers, spending the night with his local woman. But this peaceful idyll could not last: Zapata paid for his refusal to enter a national movement. With Villa in defeat the full force of the victorious Carrancistas turned on Zapata. The memory of their onslaught on Morelos is still alive today.

There is a point in rural protest movements under military pressure and *without foreign help* (in this case one might argue that help from the revolution of the north was foreign) when damage to the community outweighs any calculable gains, psychological or material, that might be achieved by resistance. This culminating point had probably been reached when Zapata was murdered in an ambush in 1919.

Why then did Zapatismo not die with Zapata? Immediately, because the Zapatistas found their alliance—with Obregón, the new power in Mexico. Morelos peasants who had started out with a twelve-bore found themselves honoured generals; the intellectuals of Zapatismo found themselves party leaders who could even hope to impose on Mexico the "agrarianism" that came out of Morelos. More distantly Zapatismo lived because revolutions must have pure heroes; and Zapata could be made to be pure.

Professor Womack is an admirer of Zapata. He does not hide his morose dandyism, his penchant for "flashy women, cards and drink", his readiness to take on any reactionary who would change sides, the near political imbecility of his secretaries whose antics in the Convention (the political representation of the anti-Carranza forces) have recently been described by Professor Amaya. It is no criticism of Professor Womack to observe that to understand Zapata is not to understand the Mexican Revolution.

The puzzling problem of the Mexican Revolution is presented less by Zapata than by Pancho Villa. How could a corpulent, pigeon-toed peon, illiterate, in turn maudlin and brutal, command not merely the best army in revolutionary Mexico, but the approval, for a time, of President Wilson? Mr. Atkin is obsessed by Villa—largely, one suspects, because American journalists knew nothing much about Zapata but travelled about in Villa's trains, leaving dramatic accounts of his battles. He was not an able general though he was advised by one—his political *éminence grise*, Felipe Angeles. Like Zapata, he would have probably said

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his hold over his followers was based on *cariño*—in his case, love for the violence and unpredictability which ultimately disgusted his North American backers and made the more respectable revolutionaries unite to destroy him. Love ran out, as even Zapata found.

Yet if Carranza, who hated Villa as Villa hated him, had not stopped coal for the trains of the Army of the North in 1914, Villa might have entered Mexico City in triumph and dominated Mexican politics with Angeles as President. As it was he was stuck and Obregón, who had done little fighting, got there first. Zapata showed no real interest in either capturing or keeping Mexico City; his troops flitted in and out as other armies threatened.

Victory, therefore, went not to the two symbolic leaders, Villa and Zapata, but to the old political hand, the scourge of President Wilson, Carranza, who turned the revolution over to the generals. Of these only one was a truly great figure: Alvaro Obregón. He combined realism (no one, he said, could rule Mexico without plundering it; but as he only had one arm, his activities were circumscribed) with a sense of the social purpose of the revolution.

For, when all is said about the social incoherence of the revolution, its end-product was a constitution that was the most radical in the world in 1917. It provided the legal basis for the expropriation of the foreign oil companies in 1938; it could even be extended to embrace the agrarian ideals of Zapata and the agrarian radicals.

Yet the industrialized middle-class Mexico of today is far from the dreams of the old Zapatistas, even from the ideals of the Precursors of the Liberal Party. The great estates have gone, replaced by *ejidos* or capitalist farmers, but the agrarian poor are getting poorer. Not the least impressive part of Professor Womack's book is his account of conditions in modern Morelos where Zapata's son became a land-grabber and the bank looked like the old *hacendado* writ large. Professor Cockcroft implies an even more gloomy picture of the results of revolution: "A defeated peasantry, a crippled and dependent labour movement, a wounded but victorious bourgeoisie." It was this victorious bourgeoisie that has produced a growth-rate that is the wonder of the developing world.

. . . but still no revolt in Latin America

JOHN MANDER:
Static Society: The Paradox of Latin America
348pp. Gollancz. £2 15s.

Ten years ago it was widely believed that Latin America was "ripe for revolution". After two years of guerrilla warfare in the Sierra Maestra, Castro had seized power in Havana and was radically transforming the social and economic structure of Cuba—with the help of the Cuban Communist Party which was gradually being integrated into the revolutionary party organization. Events in Cuba, coupled with growing Soviet interest in Latin America, produced an upsurge of confidence—and, for a short time, militancy—among communist parties throughout the area. More significant, Castroist parties and guerrilla movements inspired by the Cuban example, and in some cases supported by the Cuban government, were springing up, especially in Central America and the Andes ("the Sierra Maestra of Latin America").

The people of Latin America were expected to answer the call to violent revolution: they seemed to have become more aware of the grossly uneven distribution of wealth and power, and even in the most backward rural areas of north-east Brazil and Peru there were signs of a political awakening. The threat of revolution was certainly taken seriously in the United States (which had so much to lose, both politically and economically), where the inevitable soul-searching and breast-beating produced a flood of books, pamphlets and articles on "the coming explosion in Latin America", "the winds of revolution", "continent in ferment", "hemisphere in crisis" and "the threatening cloud—Communism plus Castroism".

At the end of the 1960s, however, Cuba was still the only socialist state in the western hemisphere. The guerrillas had suffered reverse after reverse and some of their outstanding leaders, notably Guevara, had been killed. Their efforts to secure the support of the peasants had met with little success and, thanks to intensive United States training, the Latin American military had considerably improved its counter-insurgency methods. There were signs, it is true, of an increase in urban revolutionary activity, but the few guerrillas that remained in the *sierra* were very much on the defensive and even Castro stood accused of abandoning all hope of continental revolution. It was now generally recognized that a unique combination of political, economic, social—and personal—factors favourable to revolution had made Cuba highly untypical and that, despite endemic violence and political instability, the rest of Latin America was not fundamentally revolutionary but, on the contrary, excessively stable and conservative.

As the title suggests, this new orthodoxy finds support in Mr. John Mander's *Static Society*. With no previous knowledge of the area, he visited Latin America (though not Cuba) for a few months in the mid-1960s while preparing a special issue of *Encounter* on "Rediscovering Latin America"; since then he has clearly continued to read extensively on the subject. "Latin America", he writes,

> is in many respects a profoundly static society . . . the values of the traditional landed oligarchy are almost everywhere dominant and the new middle class seems content to align itself with those values just as the working class and the peasants are content to align themselves with the classes above them . . . in general Latin America is a highly deferential society.

And again:

> They [the prophets of red revolution] thought of Latin America as a revolutionary continent, with pockets of conservative resistance, whereas in fact it is a deeply conservative continent, with limited pockets of revolutionary activity.

This is, however, by no means as original a viewpoint as the author seems to imagine, and it cannot be said that in developing his argument he has gone very deeply into the political, social and economic realities of Latin America. The book is particularly weak on the economic aspects of the Latin American situation. The very phrase "import substitution industrialization" the author finds "somewhat technical". And the recent preoccupation of Latin American governments and intellectuals with economic development is discussed, not in terms of their concern to raise standards of living and increase life-expectancy—or even, more cynically, their desire to avert social revolution—but, curiously, as evidence of the unfortunate, indeed disastrous, acceptance of North American, at the expense of traditional Latin American, values.

It should be said, however, that the contemporary scene is not Mr. Mander's primary interest. His main purpose in writing this book was to seek a deeper understanding of the *individuality* of Latin America; to discover, for example, the nature of the Indian contribution to Latin American civilization, the legacy of Spanish conquest and colonization and the effects of racial and cultural fusion ("the perverse psychology of *mestizaje*"), the extent to which Latin America is European (or American), the true meaning of *mexicanismo* and *argentinidad*. In his search, which takes him into intellectual and cultural history and social psychology, Mr. Mander has enlisted the help of some of the continent's leading *pensadores*, notably Jorge Luis Borges and Pablo Neruda, both of whom he met on his visit to Latin America (he has no doubt that "an afternoon spent with Borges or Neruda . . . is worth many an afternoon spent visiting this government's new steel plant or that municipality's air-conditioned crèche"). More important, he has turned to a number of well-known classic books about Latin America, both by outsiders (from Bernal Diaz's *True History of the Conquest of New Spain* to Lévi-Strauss's *Tristes Tropiques*) and by Latin Americans (those whose work has appeared in English translation); for example, Samuel Ramos's *Profile of Man and Culture in Mexico*, Euclides da Cunha's *Rebellion in the Backlands* and Domingo Faustino Sarmiento's *Facundo, or Civilisation and Barbarism*. Indeed Mr. Mander's book could almost be described as essentially an extended commentary on these important works.

The specialist reader will find *Static Society* a rather disappointing book. It is certainly not the "really profound and searching survey" of Latin America claimed by the publishers. Moreover, it tends to be verbose and repetitious, at times pretentious and frequently irritating. The chapter titles are almost irrelevant: the short chapter on Guatemala, for example, is about almost everything except Guatemala, concluding with a comparison between Bernal Diaz's *True History* and the *Poema de mio Cid*, the great epic of the Spanish *reconquista*, as described by Gerald Brenan ("Brenan's two quotations can tell us more about the politics of Spanish America than a dozen theses"!). Nevertheless, it is a serious, occasionally provocative and, above all, imaginative attempt to understand a sadly neglected civilization and culture and should at the very least serve to introduce to a wider audience the ideas of some of Latin America's more influential intellectuals, past and present.



"Cuba 1968", from *Posters of Protest and Revolution* (Adams and Dart)

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[T]o the Editor

[T]he Open [U]niversity

[Sir,—I ha]ve just seen your Com-[ment on] the Open University (Feb-[ruary ...]

... N.E.C./B.B.C. Gateway ... of course, be useful edu-[cation] to those who take them. [The Op]en University is not respon-[sible for th]em and has not devised or [approved the]m. Not to have taken them [disqualifies] no one; successful com-[pletion is n]o guarantee of admission. [I thou]ght that I had made it amply [clear, not] once but twice, that my [article on] Literature and the Open [University] (*TLS*, July 17, 1969) was [not a state]ment of Open University [policy but] an account of an agreed ... an exploration of possi-[bilities by a] single individual.

[I do n]ot know on what grounds it [is said that] "an 80 per cent drop-out ... enrolment in the University ... spoken of and apparently ... All I have heard said is that ... an 80 per cent drop-out we ... produce graduates at less ... than a conventional uni-[versity. No] one knows what the propor-[tion of succ]esses (surely a more construc-[tive criterion]) will be. At Armidaile, ... some advantages and some ... compared with the Open ... nearly 70 per cent of those ... distance" achieve success, ... are marginally better ... the conventional situation. [The clo]sest parallel we know: it ... that our results will ... pattern.

[Your jud]gment of the N.E.C./ ... though harsh, is ... we too shall welcome [cr]iticism of our own courses ... appear.

... Jackson's *Times* article ... is indeed a disquieting por-[trayal in] relation to the enrolments, [but it was] written several weeks before ... date for application, but in ... some apparent prejudgments ... of the press. I am dis-[appointed th]at you should apparently share ... prejudgments and make these ... misleading statements with-[out consul]tation with the Open Univer-[sity about] the true facts.

JOHN FERGUSON.
... Director of Studies in Arts, [The Open] University, Walton Hall, [Ble]tchley, Buckinghamshire.

['T]he Social [Re]sponsibility of [th]e Scientist'

[Sir,—A]propos your article on the [social re]sponsibility of the scientist ... may I quote Sir Gavin de [Beer (*Str*]eams *of Culture*) on the origin [of the wor]d poet?

[The Gre]ek verb *poiein* means "to [make] and it appears in English ... language in *haemopoiesis*, ... of blood. *Poiein* has also ... noun *poietes*, he who ... whose mind is a garden ... grow. It is translated ... and has become restricted to ... of verse, but its real meaning ... equally well to artists, com-[posers,] mathematicians and men of ... so there is really only one ... all.

... in power in this country ... poem or a song as dangerous. ... How many in Greece do ...

The danger seems to lie with those who fear to be destroyed. The blame, with the poet.

The day the public at large will fully understand this, will be a day of some justice for most scientists. Your article certainly helps to close the gap between now and then. Thank you.

M. DE SOUSA.
University of Glasgow.

Sir, The Olympian detachment of your article on the social responsibility of the scientist (February 5) needs to be challenged. The sweeping aside of all considerations other than those directly derived from the progress of science itself, supported by such arrogant assertions as "Evolution cannot be put into reverse" (where is the spirit of inquiry in that remark?) amounts to a wilful refusal to recognize vast areas of Gurian knowledge, experience and investigation.

The widespread suspicions about scientific activity are dismissed as "simply fear of the unknown", and the writer proceeds to exonerate those concerned in the early stages of the process that led to the dropping of the Bomb on the grounds that they could not have known what would come of their work: "Indeed, it is probable that Hahn himself did not at first fully appreciate the nature of the reaction he had discovered"; ". . . any practical application [of Frisch and Peierls's work] for good or evil appeared to be precluded. . . ."

No reasonable person would wish to stand in judgment over these unfortunate men, but does their history not place "fear of the unknown" in a more respectable place among the varieties of human motivation? There are circumstances in which it may be a synonym for "imagination".

When your reviewer stoops to emotional appeal he merely undermines his own argument: "But this policy is unlikely to commend itself to a woman whose child is dying of leukaemia." No indeed, and the opposite policy is unlikely to recommend itself to a woman whose child is dying of radiation-sickness, or of contamination by pesticides. Your reviewer's use of emotional argument is intensely distasteful in its patent opportunism, and in such a callous context.

The callousness might pass for naivety in the astonishing remark that "we are entitled to hope that our elected representatives, acting on the best advice available to them, will not be more irresponsible than the people they represent". Who can conceivably have the right to such crass optimism in the last third of the twentieth century?

Many of the formulated reactions to scientific advance are simple-minded. Those which are not are usually beset by a conscious impotence. But the race is not likely to benefit from the different kind—or kinds—of simple-mindedness displayed in your article.

NEIL ROBERTS.
Clare College, Cambridge.

⁂ Our reviewer writes:—I interpret the four interrogation marks in the opening paragraph of Mr. Benthall's letter (*TLS*, February 12) as a desire to know what I consider a scientist's job to be. A scientist's job is to try to find out what, in a particular set of circumstances, is the case. What problems the scientist is moved to investigate and what techniques he might use for his investigation are, in my view, secondary matters. The only essential attribute of science is the application of a trained intelligence to an area of uncertainty in our knowledge. I do not, as Mr. Benthall suggests, suppose that all such activity necessarily "entails an increase" in knowledge. But I know no other way of increasing knowledge; and I certainly would not regard the "accumulation of facts and statistics" as irrelevant. Has Mr. Benthall never heard of the statistical work that established a relationship between smoking and lung cancer?

Mr. Benthall would do well to take a leaf out of Dr. De Sousa's book. It is a pitiful frame of mind that sees so great a gulf between "scientists" on the one hand and "intellectuals and littérateurs" on the other. When the historian, studying primary sources, seeks to test the validity of some historical proposition, he is not so far removed from the scientist who seeks to test the validity of some scientific proposition by experimental manipulation. The similarities between these two activities are much more fundamental than the differences. When Mr. Benthall fails to understand what science is about, it does not surprise me that he also fails to understand the work of "intellectuals and littérateurs".

Mr. Benthall doesn't understand; but Mr. Roberts does not wish to understand. To suggest that Hahn or Einstein or Rutherford failed to foresee the future consequences of their discoveries because they lacked imagination is a proposition of such monumental silliness that it is difficult to believe that its author can have given great thought to the nature of scientific discovery or the mental qualities that go to make a creative scientist. These extraordinarily gifted individuals failed to foresee all the future consequences of their work not because they lacked imagination, but because it is not given to human beings to foresee the future with any accuracy, in science or in anything else. Does Mr. Roberts suppose that by repeating the currently fashionable hysteria about radiation, pesticides and pollution that *he* is showing imagination? And does he suppose that the problems produced by pollution will be solved in some way other than by the exercise of scientific ingenuity?

I cannot believe that the readers of the *TLS* would wish me to break the froth of Mr. Roberts's letter bubble by bubble; but there is one argument that should perhaps be answered. Not because it has weight, but because it is sinister. I have suggested that in those areas of research which governments, despite all public pressures, insist on keeping secret, we have no alternative but to rely on the sense of responsibility of our elected representatives, acting on the best advice available to them. Mr. Roberts regards this proposition as crass and is outraged that it can be advanced at all in the last third of the twentieth century. I am no apologist for the errors of politicians. They are doubtless many; and I do not seek infallibility in human judgment. But if we are to take the process of making crucial scientific decisions out of the hands of our elected representatives, what alternative body would Mr. Roberts propose? The undergraduates of Clare College? Or those that shout in the streets?

Permissions and the Brontës

Sir,—I have followed the correspondence with interest. When engaged on research for my biography *The Infernal World of Branwell Brontë*, published by Victor Gollancz in 1960, I visited Haworth, staying at The Black Bull, and received great kindness and co-operation from the late Mr. Harold Mitchell, who was Custodian of the Brontë Parsonage Museum at the time.

He let me work, and take notes, in the small office put aside for students, and we had many conversations relating to Brontë manuscripts. I well remember him telling me that there were a number of letters, originally in the possession of Miss Ellen Nussey, which had come into the safe keeping of a well-known Brontë scholar and biographer, but these letters were not available for inspection because they would prove "dynamite". This was the actual term he used, and we used to speculate whose illusions would be blown sky-high if the letters were published. Unfortunately Mr. Mitchell, with whom I exchanged Christmas cards every year since that time, died last year, and I doubt if he mentioned the "dynamite" to anyone but myself. He told me the name of the scholar and biographer who had possession of the Nussey correspondence then—1958-59—and if Mr. Tom Winnifrith cares to write to me I shall be delighted to reveal it, feeling with him, that it would be a step towards the correspondence being made freely available to Brontë students.

DAPHNE DU MAURIER.
Kilmarth, Par, Cornwall.

Sir,—Mr. Donald Hopewell and Mr. W. T. Oliver, writing officially on behalf of the Brontë Society (February 19), ask a significant question: "Have we got the right to extend permission where the interests of other people are concerned?"

The answer undoubtedly is yes—under the "fair dealing" provisions of the Copyright Act, 1956. Permissions of this kind are commonly given to students by institutions such as the British Museum and the Bodleian Library, which are the custodians of documents deposited with them under temporary or permanent loan and not specifically restricted. As with the Brontë Society and the Birstall correspondence, they do not own either the documents themselves or the copyright in their contents.

The "fair dealing" provisions of the current Act (Sections 6 and 9) have been carried over in substance from the earlier Copyright Act of 1911. They are to the effect that no "fair dealing" with a literary, dramatic, musical or artistic work shall constitute an infringement of copyright in the work if it is for the purposes of (a) research or private study, and/or (b) criticism or review, whether of that work or another work, and if, in the latter case, it is accompanied by "a sufficient acknowledgement".

Should the use of the copyright material by the research student go beyond the scope of fair dealing, the copyright owner's legal remedy is not against the custodian of the material for negligence, as your correspondents suggest—such an action would be bound to fail, since the custodian is under no obligation to the copyright owner to prevent unfair dealing by a third party. The owner's remedy is against the student for infringement of the copyright by misusing the material.

The limits of fair dealing are not easy to define. But they are obviously transgressed by lengthy unauthorized quotation. On this point, I would refer your readers who are interested to the recent letter of mine which you published (November 6, 1969), and in which I gave examples from cases decided in the courts as the English law of copyright has developed over the past two centuries.

H. MONTGOMERY HYDE.
Westwell House, Tenterden, Kent.

Sir,—I wonder if I might again revert to the general problems of copyright and permissions we discussed before. My stated belief that there is really no difficulty over knowing or not knowing what is too much to quote when a matter of fair dealing is in question, and my equally strong belief that no author or publisher should be asked about such a matter in advance, receive what I hope will be "clinching" support from the latest edition of Copinger, where I now find the following (my italics):

> Relation of substantiality to fair dealing . . . it is thought that even under the present law, in considering whether a dealing with a particular work was fair, *it would have to be considered whether any competition was likely to exist between the two works.*
>
> When dealing with any work for criticism or review, it must always be quite obvious to the criticizing author whether or not the bulk of quotes he was using amounted to a *competitive* bulk when compared with the original author's text.

One has a certain sympathy for a publisher who pretends he should be consulted, and his permission obtained, before large portions of one of his books are included in a review or critical survey; but he has not a leg to stand on; and, of course, all publishers know this.

As I said before, I do not know of a single publisher who would dream of going to court over such a matter.

CHARLES H. GIBBS-SMITH.
Victoria and Albert Museum, London, S.W.7.

'The Joys of Yiddish'

Sir,—We Jews are never satisfied, are we? Here is the *TLS*, with manifest goodwill, giving more than a whole page to a book on our folk-language (with a title in Hebrew letters yet) and we still grumble (at least this reader does) with some trumpery complaint that the article, despite its length, didn't present a picture of Yiddish at all (February 19). The writer could perhaps answer that he was limiting himself to the range of the book itself, which deals in a heavyhanded (though often very funny) way with a number of words and a certain joky style that have spread from Broadway into a sizable part of the public domain. But *TLS* reviewers usually manage, with that amount of space, to put a limited phenomenon into its full background, especially if dealing with a language that has a whole culture behind it. One wonders if the reviewer, despite a display of somewhat irrelevant linguistic erudition, has ever heard a Yiddish sentence (as distinct from a Yiddish word) spoken—in love, in learning,

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André Deutsch

in poetry, in narrative. One or two writers are mentioned in the article, but nothing is said to indicate how expressive, sonorous and pure (yes *pure*) Yiddish is as a literary language, despite (or, like English, because of) its flexible borrowings. Most particularly nothing is said of the remarkable allusiveness to Hebrew which permeates the language. The impression is given that Yiddish came into its own when the Gentile world began to laugh at Yiddish jokes and intonations. And to throw in the familiar "Jewish writers" of America (Bellow, Malamud, Roth, &c.) as if they all illustrated the point in equal fashion is grossly misleading. We can all enjoy the Jewish Mother joke—conveyed at its best in Bruce Jay Friedman: but there is no *bagel* and *lox* philosophy in Malamud: and Bellow (who is rare among these writers in really *knowing* Yiddish) evokes in unmistakable fashion his deep involvement with the roots of culture in Europe—as in his marvellous new novel *Mr. Sammler's Planet*.

CHAIM RAPHAEL.
30 The Course, Lewes, Sussex.

Sir,—Gay readers of your fascinating article on New York Yiddish (February 19) should be warned against indiscriminate use of the word *shmuck*. They may well believe, as the author would appear to believe, that it simply means "a dope or a jerk or a boob", and might discover, as I did, to their cost, that it is, when used as a term of abuse, a metaphor. Modesty forbids me to name its true referent. Suffice it to say that the French *con* is a word that is like *shmuck* in some ways, but unlike it in others. A linguist might think of their respective referents as being in complementary distribution.

A. H. F. DE JONGE.
New College, Oxford.

Translating the Bible

Sir,—Your contributor (Commentary, February 19) has grossly misrepresented my views of the American Bible Society's work in translating the Bible, and of the relation of this to the linguistic system of Nida and Taber.

There is built into their work, in my view, a tendency to overpromote on computational linguistic grounds concrete analyses and translations of Biblical words and phrases. There is, however, quite evidently, no bad faith and no plot; and I never said there was. Quite apart from misrepresenting what I did say (and also making it look as though I boasted of being something doubtless equally concrete but, in context, totally incomprehensible, called "a religious contemplative") your contributor has appropriated to me views which were far more closely analogous with those actually argued for, in the discussion, by Dr. George Steiner: though to say this would be also to caricature the subtlety of what Dr. George Steiner actually said.

A shortened and edited transcript of the discussion—a transcript, not a sensationalistic distortion—is to appear in the forthcoming issue of *Theoria to Theory*, which can be obtained, in due course, from Pergamon Press.

MARGARET MASTERMAN.
Director of Research, Cambridge Language Research Unit, 20 Millington Road, Cambridge.

** According to our Commentary writer's notes Miss Masterman described Nida and Taber's system as "the devil" and herself as a "religious contemplative". Her articles "Theism as a Scientific Hypothesis" (*Theoria to Theory*, 1967 Vols. 1-4) show her speaking from several positions, including this one: for instance, Volume 2, page 181, "(I speak now as a contemplative, religiously)". Our writer was at pains not to confuse her views with those of Dr. Steiner, not least because Dr. Steiner went out of his way to suggest arguments for her: "I'm trying to invent a defence for you, to expand in *T. to T.*", he said. But we apologize for our use of the word "plot", which was not used by Miss Masterman, and we are sorry if the compressed form of our report of a long and involved seminar has misrepresented Miss Masterman in any way. She will herself be able to describe her position in a forthcoming signed article for the *TLS*.

Sir,—I have read with interest your report of the seminar of the Cambridge Language Research Unit which discussed *The Theory and Practice of Translation* by Eugene A. Nida and Charles R. Taber.

The Bible Societies are quite familiar with the fact that translations of the Bible have been condemned as works of the devil, but this is the first time we have ever known the practice of translation to be accorded the same status!

We should be very happy to see a treatment of the theory and practice of translation by Miss Masterman, particularly one in which she has attempted to teach successfully to people from different languages and cultures of the world. We wonder if Miss Masterman realizes that poetical content is structure and that whatever has structure can be analysed.

It would be interesting for the authors of this book, Dr. Nida and Dr. Taber, to learn from Miss Masterman in what way transformational grammar has been misunderstood and misused. I can assure you that both authors would be ready to provide a reply to concrete objections and criticisms.

WILLIAM D. REYBURN.
Translations Coordinator, United Bible Societies, 101 Queen Victoria Street, London, E.C.4.

'Black Sabbath'

Sir,—Your review of R. Katz's *Black Sabbath* (January 1), which has just come to my attention, very rightly deplores the author's "staggering conclusion" about the alleged culpability of Italian Jewish leadership, his ignorance of sociology, his prejudice and his lack of understanding of Jewish life and society.

Your reviewer apparently did not suspect that, in addition to these failings, the book, in spite of its extensive bibliography, also contains a considerable amount of factual misinformation. Besides leaning uncritically on some transparently tendentious sources Mr. Katz also tends to ignore what does not accord with his thesis; at times he grossly misquotes his sources or completely misunderstands them.

One of the outstanding casualties of these unscientific methods of twisting facts to fit a theory is my father, the late Dr. Dante Almansi, who had been president of the Union of Italian Jewish Communities during the period of the Nazi persecution, whose motives and activities are totally distorted in the book. Some of the most flagrant of the errors in this regard have been pointed out by me in a letter published in the *New York Times Book Review* of September 28, 1969, to which the interested reader is referred. May I call your attention here to only one specific point which is mentioned in your review in a very misleading fashion—that "Almansi and Zolli went into hiding. Foa believed that it was his duty to remain in his place with his people."

My father, as can be substantiated by eyewitnesses, went underground on the morning of October 16, 1943 (and not before, as Mr. Katz erroneously states), after receiving the news that the Nazi dragnet had already begun. *All* the other Roman Jews (including Foa) were obliged to do the same, to avoid deportation; not to have done so would have been uselessly suicidal. My father had made no plans for a hiding-place, but was taken in by a neighbour and later by a non-Jewish friend with whom he and my family stayed for a month until he could make other arrangements.

From his hiding place he continued his activities and his duties uninterruptedly in any way that circumstances permitted, arranging for the distribution of material help, forged identity papers and ration cards, &c., for the Jews of Rome. Unlike Zolli, who remained incommunicado throughout this period (which led to enormous resentment among the Roman Jews, and finally to his dismissal), my father met regularly with other Jewish leaders at various pre-arranged street locations while he was the guest of our friend, and later on in the apartment he had been able to rent under an assumed name. He never betrayed his trust and for this reason, as well as for all that he did with his wisdom, courage and dedication, he is still deeply revered by the Jews of Italy.

Those of your readers who are interested in this phase of history and who read Italian are referred to Renzo De Felice's *Storia degli ebrei italiani sotto il fascismo*, the definitive scholarly work on the subject.

RENATO J. ALMANSI.
139 East 19th Street, New York 3, N.Y., U.S.A.

Little Magazines in Reprint

Sir,—Your contributor's suggestion (February 12) that the Arts Council might help little magazines and small presses to make themselves known to the public is a valuable one. We share with the little presses two apparently insoluble problems, of publicity and distribution.

It is extremely difficult simply to let the reading public know that we exist. We cannot afford to advertise (especially if we try to pay our contributors decently), and literary editors are not prepared to notice us. Even the *TLS* very rarely reviews little magazines.

As to distribution, bookshops, as you say, have almost ceased to stock little magazines, and one rarely sees even *The London Magazine* in conventional bookshops. I may say that I sympathize with their managers; the local W. H. Smith's could not possibly afford to give shelf-space to the vast number of little magazines available—although it would be a pleasant gesture if they stocked a few.

If the Arts Council would sponsor a clearing-house which could stock and distribute little magazines and private press publications, issuing perhaps a quarterly catalogue, and preferably with a shop-window somewhere in central London, this would be of inestimable value. It would also be fairer to the taxpayer than the present system of grants, for increased income would enable us to pay poets more *for their work*. As it is, the Arts Council hurls loaves of bread upon the waters; they float away, and more often than not sink without trace.

DEREK PARKER.
Poetry Review, 21 Earls Court Square, London, S.W.5.

Mark Pattison's 'Memoirs'

Sir,—While the omission of an index from the Centaur edition of Mark Pattison's *Memoirs* was admittedly an oversight, it is difficult to agree, in the light of Mr. Haycraft's letter, with the assumption in your Commentary that the Duckworth edition "will have full and proper scholarly apparatus" (February 19).

Four pictures, some "explanatory footnotes" and two appendices hardly vital to the *Memoirs* are not, I suggest, proof of full and proper scholarship, and there is no particular virtue in re-setting unless the original print is poor or the book really does need editing in the full sense of that word.

Where full and proper editing has been thought necessary, the Centaur Press has not often, I think, been found wanting, and where introductions have been the only additions to reprints they have [illegible] covered in footnotes or appendices. Footnotes, as such possess no special magic, and while it is easy to be dazzled by the word "edited", it can nevertheless cover a multitude of omissions and irrelevancies and add nothing more than will an informed and scholarly introduction.

The distinction that should be made, surely, is not between photographic and re-set reprints, but between those that add nothing to the original text and those that set out, whether in an introduction, or in footnotes and appendices, to add to present knowledge and aid modern scholars.

JON WYNNE-TYSON.
Centaur Press Ltd., Fontwell, Arundel, Sussex.

'The Georgics of Virgil'

Sir,—Your reviewer of Mr. L. P. Wilkinson's *The Georgics of Virgil* (February 5) is wrong in believing that Dante refers to Virgil as the "maestro di color che sanno": the reference is to Aristotle. The adapted extract from Horace is wrongly quoted: Horace wrote "furca".

R. L. HEALD.
Selhurst Grammar School for Boys, The Crescent, Croydon.

The Abyss

Sir,—M. L. Rosenthal, in your columns (January 29): "... the abyss has already opened beneath us".

Samuel Beckett, in *Vogue*, February, 1970: "... when man faces himself, he is looking into the abyss".

Please, where is it?

R. D. LANCASTER.
33 Mill Street, Hereford.

'The Decline of the German Mandarins'

Sir,—My book, reviewed in your pages on January 29, is entitled *The Decline of the German Mandarins: The German Academic Community, 1890-1933*, not *The Decline and Fall of ...*, as in your heading. Your reviewer's cheerful vagueness is bound to bring a flood of would-be readers. Naturally, I am worried that they will be frustrated while searching library catalogues under "*Decline and*", rather than "*Decline of*".

FRITZ K. RINGER.
45 Boulevard Victor, Paris XV.

** We apologize for this error.

Sir,—In his notice of *The Decline of the German Mandarins: the German Academic Community, 1890-1933* (January 29) your reviewer, while discussing the situation in Germany after 1870, remarks that "the really significant step was that Germany immediately led the world in the growth industries ... the internal combustion engine ...". I find it hard to let this statement pass without comment.

I think that it will be generally agreed that until 1914 the significance of the internal combustion engine as a growth industry lay in its application to the automobile. I would not for a moment refute the primacy of Benz and Daimler, in that order, who are mentioned by your reviewer, in this application. But it soon became apparent that, in the method of it, Benz was exploring a blind alley, while his compatriot Daimler really got nowhere until he made his patents available to the Frenchman Levassor. As a result, the history of the automobile in the late nineteenth century, at least as measured by success in motor racing wh period the unquestioned a chronicle not of Ge French achievement.

At the beginning of century, the German D pany's Mercedes car wa cally operated inlet valv ignition resulting in a f coupled with a multiple- speed gear—represented breakthrough which I last to disparage. But advanced technology, it nate the racing scene, an of prestige touring cars challenged by English pro as the Napier and Rolls-Ro

In the more utilitarian of the automobile, I thin would be hard put to it German name of real sig fore 1914. Those who re of London before the First for instance, will remembe the French makers Renault who were the dominant fi essentially quantity produ

With the outbreak of wa significance of the interna engine veered from its the automobile to its appli flying machine. Here again wish to belittle the impor part played by Mercedes an but I would nevertheless outstanding aero engine o World War was the Hispan duced by a Swiss engineer of developments carried out with the assistance of Italian technicians.

In the postwar period latest covered by the work view, the history of the int bustion engine and its appli sists largely of the cont European (chiefly British a techniques and those of States, in which Germany pl tively minor role. In th stances I find it hard to acc that, in the period 1890-19 was a leader in this growth

KENT K
10 Farley Court, M
London, W.14.

**Our reviewer writes: pondent's comment on my flagrant example of the which we constantly have students—wrenching quota their context, and using suppress the bits one does

It would have been a and welcome comment if reviewing a book on the in bustion engine, a subject of writer clearly has much ledge than I have. But I Benz and Daimler, among illustrations of the new spirit among scientists and during the early years of Empire. The practical re sult of their work is really and indeed there must have other completely forgotten ters whose experiments were fruitful: what was novel cant was an attitude of mind break new ground, and this to show, was a product of tional system.

Incidentally, it is interes trast this attitude with the picious attitude towards nology evidenced by We since 1945. Concerned restore the smashed econo structure to what it had mans remained for fifte tually unaware of what elsewhere. It seems to East German efforts in the end of a devious chain loading from Britain, via U.S.S.R.) that in the past at last opened the Federal eyes.

However, this note looks ing another essay on the tivity in modern Germany be of no interest to your

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Radio Features and Drama at the B.B.C.

By DOUGLAS CLEVERDON

(The Times, February on the 195 radio producers signed the letters protesting the declared intentions of the Mr. Ronald Lewin described producer as an artist. No doubt there are a few prefer to be full-time or stage-directors; but most producers find that their job as much artistic or intel energy as they like to put into some forms of radio more scope than others; and myself exceptionally lucky in a feature producer for ears. But if one has no talent, nothing is more than (with Ambroise Vol Diaghilev setting the un standards) to initiate the for others to create some value. It is the search for contact with writers, artists asters of every kind that producer's work continu ing; and it is this personal at ultimately determines the sound broadcasting.

ordingly natural that, with personal involvement, should feel perturbed ndamental changes in the of broadcasting are pro ch, rightly or wrongly, they adversely affect the quality programmes; and this appre becomes despair when almost opposition from all quar informed opinion is dis and no representations are from any staff below the head of department. Radio do not expect the gratifica ing huge audiences. As craft, their fundamental comes from doing the ly; and their confidence when that intangible but fulfilment seems threatened inistrative machine.

useful to consider how radio and its techniques eloped in one creative area, they have been affected by between management and When the British Broad Company was first estab November, 1922 (to become ation four years later). John garded broadcasting as an nt, not for private gain, but ving the public good. And doubt that the staff were with a strong sense of their ty to the public rather the shareholders (whose divi limited to 7½ per cent).

was at first little indication sibilities of radio as an art. "Children's Hour", which intuitively in forms ple though they might be, rably in accord with the of radio.

al tions

egan with plays chosen speare and the classics. ed as in a theatre, with interval music. As the rked about twenty feet crophone, the studio was with four tons of drapery, ions in volume of sound obtained by opening and doors of the "property technical improvements in and studios were fairly in 1928 culminated in the dramatic control panel, to which could be linked several studios, with infinite possibilities for mixing and cross-cutting sounds and voices in varying perspectives and levels of volume. This "multi-studio technique" remained normal practice until the outbreak of war in 1939. Its potentialities were rapidly exploited by writer-producers like Tyrone Guthrie and Lance Sieveking.

Sieveking's enthusiasm for experiment led to the grouping of four producers into an independent Production Research Section, which would explore new dramatic techniques, suggest new radio forms and initiate experimental programmes such as Sieveking's own *Kaleidoscope*, a blending of words, music and sound "too purely radio to be printed for reading". But the administrators deprecated the freedom from office routine that the four creative minds enjoyed, and were dubious about the value of their experiments; and the section survived only by absorption into Drama Department, after Val Gielgud's appointment as productions director in 1929. Gielgud drew on the full repertoire of the theatre. His policy was to broadcast both plays which he liked and plays which he personally disliked but which would find "a vast number of admirers". The result was that avant-garde stage plays were not represented at all until the 1950s; and no avant-garde playwrights were encouraged (as in recent years) to write for radio. Considering the amount of talent that television has developed since the war, one must regret that no comparable effort was made by sound radio in the 1930s.

In 1932 Laurence Gilliam joined Drama Department, and subsequently became an assistant head in charge of feature programmes. The unsatisfactory term "feature" has been variously defined, usually in terms of its subject-matter. For Gilliam it signified "a wide range of programme items, usually factual and documentary, presented by a variety of techniques, but mostly making use of dramatisation and edited actuality". As every art-form must be defined in terms of its tools, methods, and material, I would say that a feature programme consists of sounds and voices fed through microphones to a control panel for transmission to loudspeakers. Unlike drama, music or talks, the feature does not exist apart from the apparatus. It is essentially a radio form (potentially with a continuing existence on gramophone records). Its creative range is unlimited; any practitioner may discover some new way of using it.

Most of the features during these early years were written or compiled by producers. They ranged from actualities to documentaries on historical and literary themes. In 1933 E. A. F. Harding, an original member of the Production Research Section, and now programme director of the North Region, encouraged the development of feature programmes by appointing three writer-producers, D. G. Bridson, Francis Dillon, and Cecil McGivern. They produced a number of admirable programmes that revealed the immense reservoir of material on which Regional producers could draw. An outstanding achievement was Bridson's poetic documentary, *The March of the '45*.

In 1935 a comprehensive survey of regional broadcasting concluded that "centralization represents a short-sighted policy. The provinces are the seed ground of talent and the ultimate source of our London programmes". These conclusions were accepted by the Board of Governors, and the Regions were encouraged to become more conscious of their separate identities and their potential resources. Nor were the Regions inward-looking, as they have become since the war. Under the stimulus of Laurence Gilliam they willingly pooled their resources to create large-scale features on national themes.

With the outbreak of war in 1939, most of the production departments were dispersed to regional centres (Drama Department to Manchester). Production methods were revolutionized overnight. The multi-studio system had to be abandoned, and the typical war-time studio was a converted parish hall—"smelling of dead boy scouts", as one venomous old actor remarked—and draped with canvas quilting. It was technically self-contained, and equipped with outside broadcasting gear; instead of the elaborate drama control panel there was a "mixing unit" with far less opportunity for subtle cross-fades. So the producers who had enjoyed "playing the panel" finally relinquished the task to the programme engineers.

The black-out and, later, the air-raids discouraged most people from going out in the evenings, and broadcast plays gained enormous audiences, rising eventually to ten million listeners for "Saturday Night Theatre". It was a middle-brow audience, happy with a steady flow of stage plays, adaptations of novels, and undemanding drama, comedy and thrillers written for radio.

The feature producers in Drama Department and in the Regions found themselves extremely busy compiling and producing documentaries and actualities on every aspect of the war. Many of the programmes they wrote themselves; but there was an urgent demand for freelance writers to supply scripts, often at extremely short notice, for topical documentaries. Most of these could be fairly described as competent radio-dramatic journalism. But the urgency that characterized the productions kept them lively, and the writers came to know all the effective techniques of radio. Several of them joined the staff to become writer-producers.

Gilliam's choice of recruits ranged from journalists like Alan Burgess to historians like Igor Vinogradoff and poets like Louis MacNeice. This meant that, whatever the subject, at least one of the twenty-five producers would be interested and competent to handle it. Louis MacNeice found that, as a group, his fellow-producers were "on the whole quicker-witted, more versatile, less egocentric, less conventional, more humane than almost any salon of literati". And, as Gilliam wrote later, "teamwork is a key that unlocks great reserves of creative power".

So conditions were favourable for the emergence of radio works of real distinction. The large-scale features on the war of course took priority. But for relief and relaxation, and for the upholding of civilized values, other kinds of programmes were needed. There were the "New Judgments" (such as Agate on Hazlitt, Priestley on Dickens): radio portraits like Denis Johnston's *Lady Blessington* and MacNeice's *Dr. Tchekhov*. "How", a light-hearted series on techniques—*How to Play the Drum*, *How to Argue* (with C. E. M. Joad)—later became, in the hands of Joyce Grenfell and Stephen Potter, entirely frivolous and satirical.

Wartime and after

There were two radio masterpieces during the war—three, if one counts "Itma", which actually began early in 1939; it was pure radio, brilliantly conceived and impeccably produced. In October, 1942, Louis MacNeice's *Christopher Columbus* was broadcast, with music by William Walton. MacNeice was concerned, not with words alone, but with "words-as-they-are-spoken". He described his dialogue as "an irregular blank verse based upon the rhythms of ordinary speech, but capable of being heightened or tightened, flattened or bepurpled to requirements". A year later came Edward Sackville-West's *The Rescue*, based on the *Odyssey*, with music by Benjamin Britten.

By this time, Drama Department had moved back to London, but the urgent demand for studios prevented any return to the multi-studio techniques, and the use of a single studio has remained the normal practice up to the present day. During the war, an interesting divergence of production methods arose from the circumstances in which plays and features respectively were produced. Under the control of Val Gielgud, drama producers received their play-scripts well in advance, and were expected to prepare their productions with care and to rehearse them as thoroughly as war-time conditions allowed.

Under Laurence Gilliam, a feature producer working on topical programmes frequently received—or finished writing—his script only the day before the live transmission. So he had to work fast, revising and cutting the script during rehearsal. Consequently the production of features was a very fluid affair, and frequently slap-dash, with the producer altering his mind, his script and his casting until (and sometimes after) the first moment of transmission; but all this gave vitality to the programme, and a thirst to the scriptwriter, the producer and the cast which ensured their remaining together in "The Stag" or "The George" for an hour or two after the broadcast had ended. These two pubs came to be frequented by writers and poets who, through penury or genuine interest, wished to write for radio.

After the war, Sir William Haley established the Home Service and the Light Programme; and, in September, 1946, the Third Programme, which offered producers unparalleled opportunities to explore every possible development in the art of radio. Meanwhile, Features had become a separate department under Laurence Gilliam, and Louis MacNeice had produced his superb allegory, *The*

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Drama Department (in Gielgud's words) "tended to rest on its laurels with a certain amount of self-satisfaction". It was stimulated by the nature of the Third audience to a much freer choice of plays, from *Lysistrata* to *Huis Clos*; but for nearly a decade the Drama Department schedules contained very little radio writing of any distinction, except for *A Single Taper*, a moving poetic work on the loss of his eyesight, by R. C. Scriven, in 1948. After the appointment of Donald McWhinnie as Assistant Head of Drama in 1953, with Barbara Bray as Drama Script Editor, there appeared to be some sort of drive towards the exploitation of the medium of radio. In 1954 and 1955 the "Radio Theatre" series in the Light Programme was devoted exclusively to the radio play proper; from this there emerged the name of a radio dramatist of great promise Giles Cooper. In the autumn of 1955, under the general title of "Between Two Worlds" McWhinnie initiated a series of plays (including some original radio plays) concerned with the period from 1914 to 1948. The series marked a turning-point in B.B.C. drama.

For this same decade, the policy of Features Department was stated by Gilliam in his *B.B.C. Year Book* report on Features in 1946: "No programme service can live a healthy life on a diet of classics. Radio must initiate or die; publish or be damned." During 1946, the writers of original features included John Betjeman, Elizabeth Bowen, George Orwell, Dylan Thomas, John and Rosamund Lehmann, Geoffrey Grigson, Laurie Lee and three new writer-producers, W. R. Rodgers, Terence Tiller and Rayner Heppenstall. Heppenstall initiated (on the model of Landor's *Dialogues of the Dead*) a radio genre entitled "Imaginary Conversations". This proved an admirable form for established writers who were not professional dramatists; within twelve months it brought to radio Herbert Read, C. V. Wedgwood, Rose Macaulay, Seán O'Faoláin, G. W. Stonier, Michael Innes and V. S. Pritchett.

With the stimulus of the Third Programme, other Features producers found themselves undertaking programmes they had only dreamt of, on a scale inconceivable during the war years. My own most satisfying achievement was to produce my adaptation of David Jones's *In Parenthesis*, which I had been trying to get on the air since early 1939. Louis MacNeice's first major work for the Third was a modern morality play, *The Careerist*. It was followed by *Enemy of Cant* (on Aristophanes) and by dramatized versions of three Icelandic sagas.

Poets and portraits

MacNeice did much, by precept and example, to bring poets into broadcasting, remarking that "Radio offers them that exciting experience of your-own-thing-being-performed". The broadcasting of poetry led poets to consider the sound of words and to learn the craft of writing for radio. Certainly radio is their medium. Television can rarely find visuals (fields of corn, perhaps) to match the words; but radio, with the spoken word alone, can evoke whatever images the poet may conceive. In my own experience, nearly all the most rewarding programmes (not only poetry readings) that I have produced have been written by poets—Ted Hughes, Sylvia Plath, David Gascoyne, Henry Reed, Kathleen Raine, Dylan Thomas, Wole Soyinka, Stevie Smith, George Barker, Adrian Mitchell, Richard Murphy, Thom Gunn and others.

W. R. Rodgers initiated (with Maurice Brown) a new genre in his "Radio Portraits", the first two being *W. B. Yeats* and *James Joyce*; based on recorded conversations between Rodgers and people who had known Yeats or Joyce. From these conversations, significant passages were extracted to form a kind of mosaic portrait which evoked an extraordinary quality of intimacy and immediacy. In the Dublin bars, of course, Rodgers was able to capture felicities of phrase and subtleties of denigration that could never be found among the tongue-tied English. But the "Radio Portrait" has for long remained a form of considerable importance. In terms of cost-analysis, it is hopelessly uneconomic; and few "Radio Portraits" in recent years have matched the vintage quality of the fifties. It was a mark of Laurence Gilliam's greatness that he would carry the can for any expenditure of time or subsistence expenses by a Features producer if he thought good radio would emerge.

But over the years the administration became increasingly hostile to Features Department. Gilliam kept his team on a very loose rein. There was no fixed output per producer. Some produced a lot of programmes, others only a few. They were unreliable in their office routine, and usually congregated with writers and poets and actors in "The Stag" or "The George" for a couple of hours at lunch. Gilliam was himself a *bon viveur*, unpunctual, and extremely good company. But he was also a man of wide-ranging interests and of inspiring integrity.

He cared for the quality of radio. His justification may be found in the list of B.B.C. entries for the Italia Prize from its inauguration in 1949 until 1955. Of fifteen entries chosen as the outstanding works of these years fourteen came from Features Department, one (*Antigone*, a radio opera by John Joubert) from Music Department. Of the fourteen features, three were documentaries. Of seven dramatized features, six won awards: *Rumpelstiltskin* by Francis Dillon; *The Face of Violence* by J. Bronowski; *The Streets of Pompeii* by Henry Reed; *Under Milk Wood* by Dylan Thomas; *Prisoner's Progress* by Louis MacNeice. Four were musical works (including *Emily Butter*, by Henry Reed, with Hilda Tablet's music realized by Donald Swann).

The next decade, from 1956 to 1965, marks the decline and fall of Features—of radio as an art, one might almost say—and the rise of Drama Department. In 1959, the administration decreed that Features Department should be cut from twenty-five producers to fifteen. This meant that no place could be found for certain talented and eager young aspirants, who could have brought fresh ideas and new techniques (some of them are now eminent in television). The surviving producers were by now middle-aged. Gilliam retained his faith in the radio medium. For twenty years he had been the buffer between his team of idiosyncratic producers and the administrators, to whom, it was reported, he did not endear himself by occasionally falling asleep at their committee meetings. His own physique was beginning to feel the strain.

In Drama Department, on the other hand, an entirely new spirit was apparent. Donald McWhinnie and Barbara Bray were enlarging the horizons of B.B.C. drama by their awareness of contemporary movements in the European theatre. Val Gielgud's attitude to avant-garde dramatists had always been cautious; but there were now an increasing number of broadcasts of stage plays by Obey, Cocteau, Supervielle, Sartre, Claudel, Büchner, Lorca, Camus, Anouilh, Roblès, Betti and Brecht. There were radio adaptations of Alain-Fournier, William Golding and Henry Green.

The most significant Drama Department production of 1956 was undoubtedly *Mallry Beacon*, by Giles Cooper, who had a wonderful ear for the sounds of radio—words, rhythms, evocations both realistic and stylized. Above all, the quality of his imagination was unique, creating an uneasy world where what seems perfectly straightforward unpredictably assumes terrifying implications. For this imagined world, radio was the perfect medium.

McWhinnie was also instrumental in getting the Third Programme to commission Samuel Beckett's first radio plays, *All that Fall* and *Embers*, which won an Italia award in 1959. In the decade from 1956 to 1965, of the twenty-eight Italia entries Features supplied seventeen and Drama eight, including two prize-winning productions by Raymond Raikes in 1965 (Robert Graves's *The Anger of Achilles* and Peter Gurney's *The Foundling*). Between 1957 and 1961 Drama Department sponsored several young playwrights who later won reputations in theatre and television—Alun Owen, Harold Pinter, John Mortimer, N. F. Simpson and Robert Bolt. New radio plays were commissioned from Giles Cooper, James Hanley, Rhys Adrian, Peter Everett, and two French playwrights—Arthur Adamov and Robert Pinget. But in spite of all he had achieved, Donald McWhinnie found his position unsatisfactory, and in 1960 he and Barbara Bray resigned from the B.B.C.

Disbanding of Features

In 1963, Val Gielgud retired. His place as Head of Drama was taken by Martin Esslin, whose wide knowledge of contemporary drama has been reflected in the broadcasting of translated radio plays by such writers as Max Frisch, Peter Weiss, Jean Thiboudeau, Zbigniew Herbert, Ivan Klima and Vaclav Havel. New writers for radio have included Tom Stoppard, Clive Exton and David Pinner. In Leeds, the North Regional producer Alfred Bradley virtually created by his own enthusiasm a group of Northern radio writers, including Henry Livings, Alan Plater and Don Howarth.

In Features Department, during the ten years from 1956 to 1966, the large-scale documentary declined, as the increasing use of tape-recording made possible large-scale actualities involving sociological or historical research like *Poverty in Britain Today*, or the four programmes on Mahatma Gandhi, of which the fourth received an Italia award. The seventeen features among the B.B.C. Italia prize entries for the decade included four by Bill Naughton (including the original version of *Alfie*), Muriel Spark's *Ballad of Peckham Rye*, two "Radio Ballads" by Charles Parker and Euan MacColl, radio operas by Peter Racine Fricker and Humphrey Searle (Ionesco's *Photo of the Colonel*) and a stereo [illegible] William Russo.

By 1964, Laurence Gi[lliam] had collapsed, though [illegible] and his enjoyment of [illegible] were unclouded. Ea[rly] few weeks after his dea[th] Department was disb[anded] for administrative reaso[ns] on the ground that featu[re] were now common know[ledge] other departments. Co[illegible] quality of the thirty-one fe[atures] were chosen as official B.B.[C.] for the Italia Prize, these [illegible] not sound convincing: and [illegible] suggest why producers [illegible] departments now feel ap[illegible] Some Feature producers w[ere trans]ferred to Drama, some to [illegible] to Light Entertainment; [illegible] continued to supply the [illegible] grammes that were sti[ll illegible] Most of them have now [illegible] there seems to be no one [illegible] place.

Drama producers are [illegible] enough, primarily inte[rested in] dramatic production [illegible] though three or four are [illegible] fied to handle feature sc[ripts illegible] Smith began his B.B.C. [illegible] Features). They are not [illegible] as writers; and the enorm[ous illegible] demanded of Drama Dep[artment re]quires the Drama Scri[pt illegible] organize the regular supp[ly of] plays. Drama producers [illegible] fore not often in touch w[ith illegible] at an early stage, nor do [illegible] them normally move i[n illegible] circles. In Talks D[illegible] Michael Mason with a[illegible en]thusiasm has produced tw[illegible] large-scale historical do[cumentaries] exploiting both stereo [illegible] phonies; and George M[illegible] produced some characte[illegible in]ventive programmes [illegible] poetry and radiophonic[s].

Whether the technical [illegible] Features producers of th[illegible] live power of their wri[illegible] recaptured in the future [illegible] how far the B.B.C. is prep[ared illegible] a chance on young lively [pro]ducers whose interest in "[illegible] they-are-spoken" can re[illegible] of television. Among th[illegible] who take part in poetry-[illegible] other comparable activ[ities illegible] may well be two [illegible] potential radio produ[illegible] could form the n[illegible] an explosive experimen[t illegible] Probably Radio 1 woul[d illegible] spiritual home; but they m[illegible] tate later to Radio 3 or [illegible] course, they might bite th[illegible] tried to feed them on a [illegible]

Douglas Cleverdon retired [from the] B.B.C. last year. From 19[illegible] he was mainly concerne[d with] features for the Third Pr[ogramme].

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Excusez-moi, Sir, sprechen Sie ingles[e]

NELS ANDERSON (Editor):
Studies in Multilingualism
153pp. Leiden: E. J. Brill. 28 guilders.

Twenty years ago, Ernest Bevin as Foreign Secretary entertained the members of the Swiss Inter-Parliamentary Delegation to dinner. The President of the Upper Chamber, in the place of honour, turned to his host and asked, in the guttural accent of the village of Simplon, "Herr Minister, sprechen Sie deutsch?" Bevin looked like the stone wall that he was. The President then began again, and in the un-Parisian accent of the same village asked, "Monsieur le ministre, parlez-vous français?" "Naow; Oi cornt even speak English", replied the host with a characteristic wink. This was quite untrue, for seldom has Britain had a foreign secretary who was better able to make words convey his meaning. But the whole episode was a splendid example of the difference between multilingualism and unilingualism, for Switzerland is a paradigm of the former with its four recognized official languages.

The subject of *Studies in Multilingualism* is one of the most fascinating, but the reader must be warned that it does contain only "Studies", some of which are disappointing. Still on the subject of Switzerland, it is not true to say that "Borders between language groups are not borders that can be marked by a line on a map"; they can, and it would be interesting to know why they can, whereas they cannot, say, in Slovakia—where at Kesmarck (Kezmarok) they speak German, at Poprad Slovak and in the intervening villages they speak (or once spoke) Yiddish.

Further, there is no mention of the conflict that has lain latent in the Jura for a century and a half, and is now starting to break into violence. Here the question of language is complicated by that of religion, for the German-speakers of the sovereign Canton of Berne are Protestants, while the French-speakers, former subjects of the Bishopric of Basle, are Catholic. There are many lessons to be learnt here. With an ineptness for which the English can hardly be surpassed, in 1560, the Irish were presented with a Protestant Prayer Book in the English language; by attacking both the religion and the language of the Irish, we made them all the more attached to both. On a smaller scale the same mistake was made with the Cornish. However the Welsh, no less Celtic people, were presented with a Bible in Welsh and cheerfully accepted it and the Reformed religion. In the "Late Massacres in Piedmont" so eloquently deplored by Milton, it was the Waldensian religion, not the French language, that the Catholics tried to extinguish.

Trouble of a comparable kind is brewing in Canada between Catholic French-speakers and Protestant English-speakers. Walter B. Simon's study brings out the important fact that in a political unit where there is more than one language, and one of them is dominant, there is much less pressure on the speakers of the latter to become multilingual than on those of the other language or languages. This is shown by examples: the succession states of the Dual Monarchy, a town on the German-Danish border, Canada itself, and the valleys of the Waldenses in Piedmont. Pressure brings conflict, if only in the background. This is why conditions in Alsace are particularly interesting, for neither the French-speaking Vosgians nor the German or dialect-speaking Alsatians have endeavoured to make themselves top dogs. How different from India, where caste, language and religious cleavages cut at the roots of Indian unity.

The reader may regret [illegible] of any comparison betw[een the con]ditions of Basques in S[pain and] France, or between tho[se illegible] in France and Welsh [illegible] between those prevailin[g in Val] d'Aosta and South T[yrol illegible] regrettable that the [illegible] conflict in Belgium bet[ween Flem]ings and Walloons was [illegible] reason why the contrib[utors of this] book did not study tha[t in] greater detail; it would [illegible] purely linguistic probl[em illegible] sides are Catholic. But [illegible] not be greedy.

It is a compliment wh[en illegible] choose to write in Engli[sh illegible] would be churlish to s[illegible] seems a pity that Britis[h illegible] dently did not see the te[xt before it] was printed. This w[ould have] avoided such imperfect [illegible] multilingualism as "wr[illegible] long personal acquai[ntance illegible] multilingualism in "[illegible] try". "he performed [illegible] unthanked work". "A[illegible] the Armenians live in [illegible] East", "Midway of [illegible] "plebiscity". But the[illegible] rism of them all mu[st illegible] door of Uncle Sa[m illegible] gual".

[R]ural romance

[illegible]DE:
[illegible] Going To Do, I Think
[We]idenfeld and Nicolson. 35s.

[illegible K]nows that there is another [world] beyond the big city blocks [and] campus boundaries, but [rea]ders are rarely reminded of [it] so pleasantly and skilfully [as] in L. Woiwode's sombre [illegible]. [It] is a world where marriage, [an]d religious faith are taken [illegible] so are shooting, carpentry [and the ma]king of hay. There is noth[ing senti]mental about this rural [illegible] no protest in its simplicity, [nor pre]tentious in its tragic impli[cations].

[H]e tells of the first months [of the marr]iage between Christofer [illegible]eam and Ellen Strohe, [illegible]ated but unaffected young [illegible], for most of the book's [illegible] spending a "honeymoon" [illegible] that seems almost too conventional a word—in a hunting lodge among [illegible] farmers who find the[m illegible]age. The story concerns [illegible]ssioned relationship, which [illegible]ing but in constant danger. [The coup]les may be seen as a reflec[tion of the] restlessness and lack of [illegible]ting with a passion for [illegible]bility. They can derive no [illegible] from their family back[ground illegible] their roots: what roots [illegible] are a danger to them.

[It is n]ot possible to reduce their [story to] the generalizations of [illegible] social sciences. The [illegible]al and spiritual, are [illegible] particular terms. These [illegible]lled and very likeable [illegible] not textbook examples or [illegible] of a theme. The reader [illegible] see them as strangers—as [stra]nge to themselves and [illegible]. The firm, simple prose [is] well adapted to descrip[tions of the] natural world and physi[cal illegible] but the author is equally [illegible presen]ting a crisp, credible [illegible] not only for the lovers but [for the] supporting characters, [illegible] precisely sketched, like [those in] a first-rate drama: the [illegible] who must be persuaded to [illegible] two, lapsed from differ[illegible] the girl's possessive and [illegible gran]dfather; the dour far[illegible] whom Christofer labours, unpredictable in his small meannesses. Each of these has his own being, his own strange scheme of things and that physical, tangible presence which the author brings to every part of the book. These men appear in episodes and reminiscences not directly concerned with the lovers' relationship but recognized as subtly relevant. They are not parentheses, but necessary parts of an unusual but finely shaped structure.

Cheers

JOHN QUIGLEY:
The Golden Stream
222pp. Collins. 30s.

Mr. Quigley presents a vivid picture of the highly speculative postwar Scotch-whisky boom; he has researched diligently into a period when fortunes were made and lost overnight. Dron and Harry, two friends in on the boom, make a lot of money in a short time. Dron finds a cache of whisky in Ireland and buys it at an absurdly low price: Harry, a man for short cuts, sells young or immature whisky overseas. Both have started from the bottom: Dron as a barman, Harry with nothing but his R.A.F. gratuity. Although Harry makes money he is too self-indulgent—mistresses, fast cars, booze, leading to bankruptcy and finally suicide. Dron, in spite of his sharpness, has problems too: a cold wife and a son who does not want to go into his father's business. His profitable inn, expanded to cater for the ever-growing Glasgow suburbs, is closed down by a local Veto Poll (an invention of the Scots). After a serious illness, he decides to sell out to an American brewer and put his capital into his collection of Scottish paintings ("None of that froggy stuff", says he).

The novel spans the years from 1947 to 1969; and the well-worn message is clear: neither man can quite cope with his success; in different ways each is destroyed by it. In spite of a predictable plot and the added burden of two stereotyped characters, Mr. Quigley makes skilful use of his background material and, though always shallow, is never quite unreadable.

Hot campaigning

JANET BURROWAY:
The Buzzards
190pp. Faber and Faber. 30s.

It is rare to find a novel about a politician which tackles problems of sincerity, good will and public performance with such a strong sense of the subject's complexities as Janet Burroway does in *The Buzzards*. A right-wing politician from Arizona, revving up for a presidential campaign, is currently fighting a tough battle for re-election as Senator in his home state. Neither the damage inflicted on his family by this nor the scorn he inspires in some people close to him is meant to suggest that Alec is a bad man. He is a man of principle and benevolence, whose beliefs so naturally express themselves through the blanket bonhomie and concern expected of a political campaigner that it is easy to sneer.

His concern, though, is as genuine and as persuasive as most. His speeches, hawkish in their unearthing of Communist conspiracy and defence of *laisser-faire*, are cogent, even impressive, and never ridiculous. That he should remain a character it is possible to respect and respond to is all the more remarkable for the author's stagy treatment of him, for he is only to be seen on platforms, or relaxing in the *Time*-honoured way, copy for feature writers and a catalyst for the disgruntlement, disapproval or foolish admiration of those close to him. His wife has withdrawn from the campaign with an undefined malaise, the result of hatred for her husband and embarrassment at his simplicity, his readiness to expose himself in situations which ought to make him absurd, but don't. One daughter has married an Eastern liberal. Her nervous breakdown and Mexican abortion can be blamed at least as easily on the demands of American life as on her father. A younger daughter's flirtation with a mild Mexican firebrand is used by her father for his campaign, but in a way which casts more doubt on her own integrity than on his. A good deal of the story is told by Galcher, Alec's intellectual-behind-the-scenes, whose private philosophizing and God-like manipulation of events strike the only false notes in the novel.

The buzzards of the title come out of the savage desert scenery, and are more than a cheaply pessimistic symbol for political life. It is true that the blistering sunlight of Arizona is given the deadness of a photographer's flashbulb and that the particular sufferings described here are partly attributable to the hazards of public exposure. But Miss Burroway is neither gushing nor patronizing about those who, rightly or wrongly, deem it their duty to lead the people. Her aim and her success have been to demonstrate very convincingly what that life might be like. More than this, her irony and control have, by avoiding caricature, enabled her to see these dangers as part of a general conflict between political belief and private kindness.

Maximal Maximus

WALLACE BREEM:
Eagle in the Snow
326pp. Gollancz. 35s.

From the sombre formality of its Prologue to its gore-sodden climax *Eagle in the Snow* proclaims itself an "epic", a literary equivalent of de Mille with a no-nonsense style and a narrative so packed with action that its hero seems to have barely enough time to sheath his sword. The story is told by "I, Paulinus Gaius Maximus", formerly a Wall soldier, who is made Legate of the 20th legion and sent to hold the line along the Rhine frontier. It is the year 406—not long before the sack of Rome by Alaric—and the Roman Empire is crumbling. Maximus, though he rejects the now popular Christian creed, still believes in the greatness of a city he has never seen and retains his allegiance to Rome throughout, doing his duty, pouring libations to the old gods and maintaining an upper lip so stiff that it sometimes looks like achieving a state of petrifaction.

On the East bank the massed armies of the Vandals wait for the Rhine to freeze over before beginning their onslaught. Maximus has other worries, however. His cousin Julian has a score to settle and having sided, unsuccessfully, with the Picts during Maximus's days on the Wall, is now directing operations for the Vandals. What's more, Maximus discovers that his oldest friend, Quintus Veronius, cuckolded him years ago.

In all fairness one cannot ignore the careful researching which lends an undeniable authenticity to the accounts of camp life and to the battle scenes, where logistics are described with a general's accuracy and sense of pride. It's a better than average historical novel, and definitely one for those who like their stories straight, their heroes hairy-chested, and their action bloody.

Swinging Teutons

NIGEL FOXELL:
Carnival
139pp. Oberon Press. Distributed by Dennis Dobson. 25s.

Carnival is concerned, ostensibly, with the Old World versus the New; it also reveals itself as a moral tale with a point to make about human adaptability (or defeat, according to which way you view it). Set in Germany, in the present, it tells how Walter Phalts (formerly Pfalz) returns from a drab town in the United States to take up a post at the University of Glommenheim, convinced that he will feel at home in an atmosphere where "you feel more alive, because there're so many dead". Certainly, the Old World soon makes itself felt; Walter's friend, Hermann, spooks Walter into accepting a challenge to duel with the son of Walter's immediate superior at the university—a ruse intended to sabotage chances of promotion and return Walter to Plain City, where, or so the dour Hermann believes, he really belongs. Walter decides to stay and fight.

The dichotomy between the Old and the New—between tradition and trendiness—is emphasized almost to death. Glommenheim's older inhabitants, stiff with Teutonic pride, harbour lurking sympathies for Hitler and the past greatness of Germany; their sons ask that their duelling wounds be loosely stitched. But at a party given at the dramatically decayed castle, where beer-swilling students carouse like extras from *The Student Prince*, the Beatles and the Yardbirds are background music to the very permissive cavortings of Lulu, the professor's daughter. We get the point; and, at times, Nigel Foxell is able to achieve a telling sense of the ridiculous by juxtaposing the two worlds. More often, though, his style seems to get in the way—the book reads, in parts, oddly like a translation; there are small tautologies, or verbal commonplaces which, together with the constrained diction, give the impression that the author was as much torn between past and present as his hero.

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The archaeologist and the aqualung

PETER THROCKMORTON:
Shipwrecks and Archaeology
270pp. Boston, Mass.: Little, Brown in association with The Atlantic Monthly Press. $6.95.

People have always known that the bed of the sea must be strewn with strange wrecks and marvellous treasures. One of the great deeds of Alexander in the Alexander romance was descending to the sea-bottom in a diving bell: Pausanias in his description of Greece in the second century A.D. recorded the presence of the underwater ruins of cities he was able to identify by name. Who knows the name of the first archaeological treasure-hunter to go fishing about offshore? But the serious exploration of the wrecks and ruins that now lie in deep water on the sea-bed did not become possible until the scientific and technical breakthrough of Captain Cousteau's aqualung. Not unnaturally this enchanting device became part of the tourist industry: it was taken up by sportsmen and young people, and it was some time before any archaeologist began to use it. The result has been that very many ancient wrecks have been simply dismembered like carcasses for souvenirs, and that more damage has been done underwater by aqualung clubs in twenty years than all the Hellenic travellers put together have done on dry land in two centuries.

What is worse, an amateur and holiday atmosphere has inevitably been attached to the whole subject, and governments as well as individual archaeologists have taken up an illogically negative and disapproving set of positions. Still, as any foreign archaeologist working in any eastern Mediterranean country must learn if he is to survive, one cannot alter such a state of affairs except by humility, tact and professionalism. Underwater archaeology has effectively had twenty years and it is still in an early experimental stage. The first professionally experienced archaeologist ever to dive as director of his own expedition was George Bass at Gelidonya in 1960; he is probably still the only one. Peter Throckmorton was at first an aqualung diver; he became an archaeologist gradually and as it were inevitably, just because he saw the necessity of following up arguments and of acquiring knowledge without which the practical problems of making sense of ancient wrecks were insurmountable.

The technical and practical problems are certainly huge and this is no subject for amateurs. Wrecks disintegrate; they suffer from the motion of water, from salt, from heat, from changes of every kind and from organic creatures, in particular from spongedivers, from modern free divers and from the teredo worm. It was ten years before an effective method of underwater surveying was worked out. Movement muddies the water. Wrecks often lie by rocks and the same rocks are still hazardous today; many wrecks lie far too deep for modern diving and the future hopes of undersea exploration may in fact be among these deeper wrecks, since below 600 feet there is almost no oxygen and therefore little life, and the water circulates very slowly. The hazards of the cold and of divers' diseases are not inconsiderable: casual adventures recorded by Mr. Throckmorton include an attempted sexual assault by a 700-pound seaturtle.

Given all this, undersea archaeology will at best be a minutely careful examination and record of the sea-bed followed by the lifting of all the relics of a wreck. Not everything survives recovery. Because a ship represents a sealed deposit, all sunk together on a single day, its exploration can be an important event, whereas a drowned town deep underwater could of course never be excavated in any significant sense of the word. But shipwrecks are an important element in the evidence for ancient economic history, and a ship is a closed social world; it is history of every kind.

During the twenty-two years of the Napoleonic wars, at a time when shipbuilding skills and sailing efficiency had reached a high point, the British Navy maintained a fleet of about 250 ships; in the course of the war it lost 300 ships by misadventure at sea and only twelve in action. The chances of survival of an ancient ship must by comparison have been extremely slim, and the Mediterranean and the still unexplored Black Sea must have swallowed the bones of a huge number of them between 1000 B.C. and A.D. 1000, surely at least 20,000. It is not surprising that the beginnings of underwater archaeology were in the relatively warm, shallow and rich water of the Mediterranean.

The first startling indication of what might be recovered was found in 1900 by chance by Greek spongedivers sheltering from a southerly gale in the Antikythera channel. What they found was a massive concreted heap of classical statuary in the remains of a ship that had been wrecked on its way from Rhodes to Rome soon after the year 80 B.C. The only techniques available in 1900 were those of elementary mechanical salvaging; the mass of material was hacked to bits underwater and brought up piecemeal. The Greek navy and archaeological service brooded enthusiastically on the surface like Noah's doves, and the rescue operation was a national triumph. Greek spongedivers when they were still diving naked, as some of them in fact still do, had reached depths and sometimes attained to a skill which even today no other free diver can rival. The reason why the leaden stocks of Roman anchors are so seldom found is that spongedivers have been salvaging them for centuries and re-using the lead.

The crude, heroic age of the Antikythera wreck, and of the wreck off Artemision that yielded the bronze Poseidon or Zeus in the Athens museum in 1926, was inevitably also destructive and unscientific. We are now at a stage when wrecked ships can and must be minutely studied; underwater archaeologists have to work on public records and study naval history; they must know the material and the problems relevant to whatever particular wreck they explore; most important of all they must record on the sea-bottom and reconstruct on paper the exact present state of the wreck before they touch it, since this is the only way to recover what can be known about the ship itself. This seems to have become standard practice only in the 1960s and only among highly

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Cataloguing the Dickensiana at Texas

LUCILE CARR (Editor):
A Catalogue of The VanderPoel Dickens Collection at the University of Texas
274pp. University of Texas Press (American University Publishers Group). £3 11s.

The Dickens collection at Texas has increased by about a half since the first edition of this *Catalogue*, compiled by Sister Mary Callista Carr, was published in 1961. Relatively few manuscripts have been added; this is a modest section, by the standard of the great American collections, though it contains well over a hundred Dickens letters—including an important series of nearly fifty addressed to a close friend, Lieutenant Augustus Frederick Tracey. The collection has been most augmented where it was already strongest: in early editions (English, American, and of other origins) of the novels, Christmas books, and other writings. It has recently been renamed after one of its benefactors in this kind, Mr. Halstead VanderPool.

It is particularly rich in such favourite collectors' items as *Pickwick Papers* (four sets of the monthly parts and eighty further items, including such rarities as the Calcutta part-issue and the Van Diemen's Land edition), *A Christmas Carol* (ten copies of the first edition, and much else) and *Droodiana* (more than seventy items). Early American printings are well represented, and the authorized editions among these will be the more valued since Professor Kathleen Tillotson has alerted scholars to their textual importance, by her Clarendon edition of *Oliver Twist*. Another valuable, and augmented, part of the collection is its portraits and extra illustrations. There are many rare printed items. The dust-jacket claims that two of them are "possibly unique"—a claim which, irritatingly, is not repeated, let alone argued in the text. It is indeed a nuisance when the dust-jacket, often lost or discarded, contains information which the book lacks: for another instance, the title and particulars of the 1961 *Catalogue* which the present edition is replacing.

When one looks up one of these "possibly unique" items, the preprint of Dickens's magazine article "The Late Mr. Justice Talfourd", one finds it asterisked: this indicates items "we have not found recorded in standard bibliographies". This pre-print is in fact recorded in the 1940 *CBEL*, which cites the standard authority, Eckel's *First Editions of Charles Dickens* (1932). The present catalogue is full of such inattention (even Eckel's name is misspelt). Its opening page provides an obvious, and amazing, instance of editorial ineptitude: the first six letters catalogued are all dated conjecturally, and asterisked (to denote that they are unpublished), for the editor is evidently unaware that the first volume of the Pilgrim *Letters* was published in 1965 and provides exact, or near-exact, dates for them. Even without consulting Pilgrim, the compiler could easily have dated A4 exactly, as the Pilgrim editors do, by citing the recipient's endorsement "23 Oct. 1837 . . ."; instead, she conjectures November 1837.

Sister Lucile pays much more attention to the printed items than to the manuscripts, but here too her methods are inadequate and her knowledge of Dickens, and of the contents of the books being listed, seems imperfect. No attempt is made to indicate the physical layout of the title-pages, and the wording on them is often given in abbreviated form (though this is not acknowledged). This is evident, without even looking at any of the books, when—as happens several times—the same item appears in two parts of the catalogue, with title-page differently worded and the description of binding, &c., different also (for instance, B116/B706, and B235/B707). Similarly, Hugh Kingsmill's *The Sentimental Journey: a Life of Charles Dickens* appears twice: among biographies as E90 ("In blue cloth") and, inexplicably, among bibliographies as E138 ("In original blue cloth").

It is indeed difficult to discern any good reason for listing some items as "Critiques" and others of exactly the same kind in another section: "Works associated with or related to Dickens". To give a sample of further errors or doubtful judgments: Dickens was not at work on *The Chimes* in October, 1845 (A36), for it had been published ten months earlier; B582 is evidently not a "volume", as is stated; B590, B596 and B605 should be removed to section 10, "Works attributed to Dickens"; B615 should be dated [1870] and B678 dated 1868; in B629 the surname should be Heaphey; the authors of E1 are almost certainly J. C. Hotten and T. Taverner, not Theodore Taylor as stated; the author of E100 is Ada Nisbet, and the author of E144 is Dorothy Pierce (no authors are named for these items); E99, *The Heart of Charles Dickens*, edited by Edgar Johnson, should have been listed among "Letters", as is indicated by its sub-title, let alone its contents, and not among biographies. The index is highly inconvenient and inconsistent, and confessedly incomplete.

Such simple and patent errors, in such number, reduce the confidence the reader can feel in the catalogue's more technical parts, the descriptions of items that can only be checked by a visit to Austin. Many features of the editor's method are unsatisfactory or unreassuring; this is not the full-scale descriptive bibliography, with adequate collation of at least the more important items, that one would have expected. The review of the first edition of this catalogue (*TLS*, March
pointed to certain
then apparent:

The description of publish
is perfunctory. It is no
the intended scope of this
tackle the jungle of Dic
variants; but in view of th
duplicate copies in the Tex
let us hope that one or
dent Ransom's skilled
explorers will one day
that expedition.

The present editor has
descriptions of binding
titles, but she disappoint
reasonable hopes. A coll
size and importance,
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a more skilful bibliogra
been assigned to it.

Endearing enthusiasms

WILLIAM M. IVINS, Jr.:
Prints and Books
375pp. New York: Da Capo Press. $10.

This book was first published in 1927 by the Harvard University Press. It consists of forty-seven "informal papers" written by the founder and first curator of the Print Department of the Metropolitan Museum of New York: a man of commanding energy, great taste, and endearing idiosyncrasy. In his preface Mr. Ivins explains that these essays were written "because the writer, in the course of his work, became so enthusiastic about certain things that he wanted other people to be interested in them too".

Certainly his enthusiasms are transmitted. There is a very good piece on Dürer's woodcuts; an excellent account of the beginnings of the art of engraving, written for an exhibition of the works of the Master E.S.; another good description of Mantegna's engravings; and a stimulating reassessment of the importance of Daumier as a lithographer. Also of great interest are the articles on illustrated books, or as it turns out, on the book-illustrators. Of these, the two best ones are on the woodcuts of Hans Weiditz and on Ourmer's 1828 edition of *Paul et Virginie*.

Some of the most stimulating of these papers are regrettably brief; yet, as reprinted, they make too long a book. It cannot be read straight through with any satisfaction; and although the papers are well—or at least pleasantly—written, a great many of them have no meaning at all in this context. After all, they were mostly written to accompany special exhibitions in the Museum, and they are of no particular interest in a book which is in any case short on illustrations. The note on some new accessions to the Print Room has no place outside the *Bulletin* for which it was written. The two papers entitled "Engraving
ing" are rather abbre
the principal artists and
pal plates, and they
illuminating for the
amateur.

Nevertheless there is
in the book which
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his enjoyment of prin
some unusual observati
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author's frequent use of
"dainty", a word whi
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ready place for it alo
author's *How Prints*
mirable introduction
of illustrations, to
print-making techni

capit- ations

GTON GOODRICH:
istory of the Chinese
and Unwin. £2 (Paper-

ritten during the
d War, this book was
until 1948. Professor
aces the history of the
from the time of the
of the ruling dynasties
the twentieth century
, and carries the story
study of the Chinese
1912" (*TLS*, July 10,
second edition, accord-
face, was "completed
March 14, 1958).
hird American edition

Mr. Adie has now added a short chapter picking out the main themes of China's transformation since the fall of the Manchu dynasty in 1911. This still remains as good as any short general history, appropriately stressing those aspects peculiar to Chinese civilization.

A. M. HOCART:
The Life-Giving Myth and other essays.
252pp. Methuen. 35s.

A collection of "fireworks illuminating one after another a variety of customs and institutions", which constitutes for those interested in anthropology an "exceptionally good introduction to the subject". Hocart "excels in presenting intelligibly to Europeans ideas and practices strange to them" (*TLS*, December 26, 1952).

❦ This second edition has a brief introduction by Dr. Rodney Needham, stressing Hocart's distinctive, radical and sometimes unorthodox contribution to anthropology, and his valuable distrust of generalizations. The list of the sources of the papers is much improved, but there is still no bibliography of Hocart's writings as a whole.

ANDRE PIEYRE DE MANDIARGUES:
The Margin
Translated by Richard Howard.
216pp. Calder and Boyars. 30s.

French title: *La Marge*. An "immaculate novel" in which de Mandiargues "has again used his surrealist shotgun to marry off the poetic to the perverse: the flagellation is done with flowers". The story is set quite precisely in Barcelona but also keeps up a genuine oneiric intensity and contains some "thoughtful and inventive eroticism" (*TLS*, June 15, 1967).

❦ This translation falls miserably short of the elegance and distinctiveness of one of France's most patrician stylists. Nor is it consistently accurate; there are sloppy approximations and sometimes awkward words have been left out altogether.

JOAN ROBINSON:
The Accumulation of Capital
444pp. Macmillan. £3 5s. (Paperback, 30s.).

The first edition was reviewed in a front-page article. "As a formal exercise it is, as one would expect of her, a tour de force." Mrs. Robinson "reduces a growing, capital-forming society to a 'model', comprehensible in mathematical symbols. . . . Making a model, she has made rules for her own game; but she does not always abide by them. They are hard to bear in mind when familiar words are used for unfamiliar concepts; and her book would have gained by containing fewer words and more symbols. . . . Even so, Mrs. Robinson's book will greatly serve economists. It is rigorous and systematic. . . . Her personal likes and dislikes, which she verbalizes on the non-economic plane, do not detract from the formal neatness of her 'constructs' on the plane of pure economics" (*TLS*, October 5, 1956).

❦ Some errors were corrected in the second edition of 1965. A new postscript has been added to this new third edition to bring up to date the argument about the switching technique.

J. A. STEERS:
The Sea Coast
292pp. Collins. 36s.

"The book is not the last word on our coasts; it is the first attempt to survey them in their entirety. . . . Professor Steers is likely to have trodden the ground which most of his readers will tread. He is undoubtedly one of the few natives of this island who can claim to have made a complete perambulation of mainland Britain. Thus he describes and explains its complex littoral features with an authority born not only of wide reading but also of close personal acquaintance" (*TLS*, March 13, 1953).

❦ Subsequent editions have incorporated relevant new material, and this fourth edition has a note on recent work on raised beaches.

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Oxford: Basil
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particularly interesting).
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country. In some cases
strategy may, it is sug-
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of too much involve-
farm reorganization is
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ALD (Editor). *Better*
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the Rum Rebellion and deposition of Governor Bligh, for which lack of paper was the official but probably not the only reason. The colony still looks outward, both for news and for supplies, while the *Gazette's* editor attempts to season the dull fare of General Orders and notices of cargoes "just arrived in Sydney Cove" with something of the flavour of an expatriate *Gentleman's Magazine*: "curious anecdotes", elegant extracts, and pastoral verse singing in the antipodes of hamlets, verdure, and herds gently traversing the lea. With the announcement, in the last issue of Volume VII, of the arrival of Governor Macquarie, one quarrel at least is in sight of resolution; and the colony has almost completed its twenty-first year.

Education

HOPE, RONALD. *In Cabined Ships at Sea.* 150pp. Harrap. 25s. (Paperback, 15s.).

The director of the Seafarers' Education Service, with which is linked the College of the Sea, traces the fifty years of its history, explains what it has done to provide books, films, tuition and advice for seamen, and looks ahead to what the future may demand. For good measure he includes memories of Albert Mansbridge who founded this movement as he did the Workers' Educational Association.

History

LYON, H. R. (Editor). *Annual Bulletin of Historical Literature. No. LIII.* 130pp. The Historical Association. 10s.

The Historical Association's latest annual bulletin surveys the publications of 1967. The customary arrangement continues, with classification by period and country, and the whole adds up to a comprehensive guide to new work in every field with, necessarily very brief, descriptions and assessments.

Language

A Dictionary of Canadianisms on Historical Principles. Edited by Walter S. Avis and others. 927pp. Toronto: W. J. Gage. $25.

This book represents a decade of work by a committee of the Canadian Linguistic Association. It is part of a larger project, a *Dictionary of Canadian English*, which will eventually include an historical lexicon of English in Canada. Begun by the late C. J. Lovell, a distinguished scholar of the subject, it has been dedicated to his memory by the editors and, although clearly a pioneering venture, constitutes a not unworthy monument.

Is there such a thing as "Canadian" English at all? English has been used in Canada for nearly four centuries, and it would be surprising, given the geography and historical experience of the country, if it had [illegible] developed any peculiarities of its own. Too often these individual features have been ignored by American or British dictionaries. This volume does a good job of setting the record straight, especially in regard to the unique combination of Indian, Eskimo, and French words and expressions which Canada has contributed to the English language. The book also offers a less chauvinistic conception of linguistic nationalisms than its American counterpart, the *Dictionary of Americanisms*, whose editor, Mitford M. Matthews, defined an Americanism as "a word or expression which originated in the United States", while often including items which, if not strictly speaking Canadian in origin, were at the very least North American in provenance. The Canadian version confines itself to "source materials written by persons native to or resident in Canada who were writing about Canadian life" or to "travellers and other visitors to Canada who were commenting on their experiences", and adopts as a definition of a Canadianism "a word, expression, or meaning which is native to Canada . . . though not necessarily exclusive" to it. Within these boundaries there is ample opportunity for the editors to demonstrate that Canadian English is a distinct branch of the main stream.

The *Dictionary* is handsomely produced and provided with illustrations, but rather expensive. All its quotations are dated and there are many etymologies. The most serious limitation of the book from a linguist's viewpoint is its reliance on written records alone. Perhaps Canadian dialects and oral speech habits will provide subjects for future volumes.

Local History

HUNNISETT, R. F. (Editor). *Calendar of Nottinghamshire Coroners' Inquests, 1485-1558.* Thoroton Society Record Series. Vol. XXV. 242pp. Nottingham: Thoroton Society. £2 to non-members.

To his calendar of Nottinghamshire coroners' inquests in the first four Tudor reigns—preserved in the Public Record Office and fairly complete from 1530 onwards—Dr. Hunnisett adds an introductory description of the coroner's office and duties, a glossary of terms, and two indexes, the subject-index being especially valuable for its unusual detail.

Music

POLWARTH, GWEN and MARY (Editors). *North Country Songs.* 54pp. Newcastle-upon-Tyne: Frank Graham. 10s. 6d.

Northumbria is the only region of Britain with regional folk-music—the rest has nation-wide distribution. The reasons for this are ethnic, social and instrumental. Not all the tunes are folk-music, though many are made up (and authors' names given) in the folk tradition. Indeed, the editors name a particular family in which a tradition of song is maintained and to which they are indebted for a number of tunes which have not previously been in print. There is, for instance, a fine, modern hornpipe dated 1968. There is a group of industrial songs half-way to becoming traditional. There are a few standard ballads, e.g., a version of "Lord Randal", and a tune is borrowed from "Johnny Armstrong" (Child 1969) for another ballad, of which the source is not given. Specimens of nursery rhymes, street cries and pipe-tunes are given and a few songs are dated back to the eighteenth century. Altogether it is a collection of great interest not only to singers, for whom it is intended—melodies and words only, plus a few indications for guitar—but also to scholars of music, folk-lore and local history.

Nautical

SCHÄUFFELEN, OTMAR. *Great Sailing Ships.* Translated by Inge Moore with Barbara Webb. 279pp. Adlard Coles. £5.

Herr Schäuffelen tells how he developed a passionate interest in sailing ships and was led to produce this finely illustrated account of the 150 of them which still survive throughout the world. There is a detailed account of the history, dimensions, equipment and present whereabouts and use of each major vessel. The many monochrome photographs bring out the startling

French printing & the book trade

REPRINTS IN PREPARATION

BORIES, J. & BONASSIES, F.: Dictionnaire pratique de la presse, de l'imprimerie et de la librairie . . . 1847 2 vols.
Prepublication £14 $33.60 Published £18 10s. $44.40.

BROSSARD, L. E.: Le correcteur typographe 1924
Prepublication £7 15s. $18.60 Published £10 10s. $25.20.

DELALAIN, Paul: L'imprimerie et la librairie à Paris de 1789 à 1813 [1900]
Prepublication £7 $16.80 Published £9 10s. $22.80.

DUPONT, Paul: Histoire de l'imprimerie 1854 2 vols.
Prepublication £12 $28.80 Published £16 $38.40.

FERTEL, Martin Dominique: La science pratique de l'imprimerie 1723
Prepublication £6 15s. $16.20 Published £9 $21.60.

FOURNIER, Henri: Traité de la typographie 1825
Prepublication £6 $14.40 Published £8 $19.20.

LEFEVRE, Théotiste: Guide pratique du compositeur d'imprimerie 1880, 1878 2 vols reprinted as 1
Prepublication £9 10s. $22.80 Published £13 $31.20.

MOMORO, Antoine François: Traité élémentaire de l'imprimerie 1793
Prepublication £6 15s. $16.20 Published £9 $21.60.

[SAUGRAIN, Claude]: Code de la librairie et imprimerie de Paris 1744
Prepublication £7 $16.80 Published £9 10s. $22.80.

WERDET, Edmond: De la librairie française . . . 1860
Prepublication £5 10s. $13.20 Published £7 10s. $18.

WERDET, Edmond: Histoire du livre en France depuis les temps les plus reculés jusqu'en 1789 1861-62 5 vols.
Prepublication £27 $64.80 Published £36 $86.40.

French Literature and Bibliography Catalogue will be sent on request. Please order from your bookseller or from:

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and sturdy boats peculiar to ships under full sail. The new enthusiast will be helped considerably by the short but clear accounts and diagrams of the various types of ships and their rigs. A more clearly defined order of treatment and a simple alphabetical index would have made for easier reference.

Politics

TOLSTOY, LEO. *The Law of Love and the Law of Violence*. Translated by Mary Koutouzow Tolstoy. 101pp. Anthony Blond. 25s.

Zakon lyubvi i zakon nasiliya was one of Tolstoy's last works, being written in 1908 and published in 1909. This translation, which was first published in the United States in 1948, appears in this country with a brief and jejune foreword by Baroness Budberg. The essay is a fine piece of late Tolstoy, taking his pacifism and anarchism to their extreme conclusions; but at 3d. a page this edition is needlessly expensive, and it also suffers from poor presentation. For example, there is no note on La Boétie, whose *Discours de la servitude volontaire* Tolstoy quoted at length, and there is no mention of the translation by L. Perno (published as *The Law of Violence and the Law of Love* by the Unicorn Press in 1959), which contains Tolstoy's four appendixes and cost 10s. 6d.—even allowing for the rise in production standards and book prices over a decade, that was a distinctly better bargain.

Railways

WHISHAW, FRANCIS. *The Railways of Great Britain and Ireland* (1842). 500pp. 20 plates. Newton Abbot: David and Charles. £6 6s. (£5 5s. until July 1, 1970.)

This is a reprint of the 1842 edition of Whishaw's survey, the first edition of which appeared in 1840. Francis Whishaw was a civil engineer who lived, as he says in his own introduction, "in the time of railways". It was a wonderful age to be alive in and Whishaw knew it, travelling, by his own account, some 7,000 miles over some fifty different systems. He was out and about in a good time for the great pioneers, George and Robert Stephenson, Brunel, Joseph Locke, Vignoles, Nicholas Wood and the rest were still a-building, and Whishaw was in touch with them. He was a railway Mayhew with an appetite for facts that was insatiable and happily undiscriminating, recording not only the appearance and measurements of every tunnel, viaduct, platform, locomotive and carriage but also such fascinating matters as the diet of the horses kept by the Liverpool and Manchester Railway, the way it was prepared and the time it took the horse-keepers to do their job. Some splendid engravings of locomotives, carriages and other items of railway hardware are included.

STORER, J. D. *A Simple History of the Steam Engine*. 196pp. John Baker. £2 6s.

There was a time when, if it was power you needed, you thought only of steam. It is no longer true: the discovery of nuclear energy has given a new lease of life to the steam turbine but the great days of the reciprocating steam engine (the railway engine was one) have gone. Just how steam came to be transformed into power of such universal application—and there was not much it could not do—is explained with clarity and enthusiasm in this well-illustrated book which makes the story seem anything but old hat. The British did great things in this field, but it was not all done, as we used to be told, by James Watt and George Stephenson.

French Humanism, 1470-1600, edited by by Werner L. Gundersheimer, which is published by Macmillan and was reviewed on February 12, is also available in paperback at 22s. The price of *The Evolution of Modern Economic Theory* by Lord Robbins, which was advertised by Macmillan on February 12, is £3 15s.

Paper-backs

Biography and Memoirs
W. Y. Evans-Wentz (Editor): *Tibet's Great Yogi Milarepa*. (Oxford University Press. 20s.)

Fiction
Jonathan Baumbach: *A Man to Conjure With*. (Panther. 6s.) George Eliot: *Daniel Deronda*. (Panther. 10s.) George Eliot: *Felix Holt the Radical*. (Panther. 8s.) Frederic Raphael: *Orchestra and Beginners*. (Panther. 7s.) Gore Vidal: *Myra Breckinridge*. (Panther. 8s.)

History
W. Pember Reeves: *State Experiments in Australia and New Zealand*. 2 vols. (Macmillan. £3 each.) G. Arnold Wood: *The Discovery of Australia*. (Macmillan. £3 10s.)

Literature and Criticism
Elliott M. Grant: *Zola's "Germinal"*. (Leicester University Press. 36s.) Charles Muscatine: *Chaucer and the French Tradition*. (University of California Press. 24s.) Gordon Williams: *The Nature of Roman Poetry*. (Oxford University Press. 10s.)

Politics and World Affairs
C. R. Hensman: *China: Yellow Peril? Red Hope?* (SCM [illegible]) Egon Kisch: *Australian [illegible]* (Macmillan. £3).

Religion
Søren Kierkegaard: *[illegible]nation and Judge for Yourselves*. Translated by Walter Lowrie. (Princeton University Press. 22s.) [illegible] *The Person Reborn*. (S.C.M. Press. 18s. [illegible])

Science
Alan Barham Carr: *[illegible] Strokes*. (Panther. [illegible]) Clarke (Editor): *The [illegible] Space Age*. (Panther. [illegible])

Social Studies
Carlos Castaneda: *The [illegible] Don Juan*. (Penguin [illegible]) *The Educational System of Wales*. (University of [illegible] 20s.) Gordon J. DiRenzo: *Power and Politics*. (Notre Dame Press.) Dumont: *Types of [illegible]* (University Paperbacks [illegible]) Mintz: *The Pill*. (Corgi [illegible]) Pappworth: *Human Guinea Pigs*. (Penguin. 7s.) Tony Parker: *[illegible] Lane*. (Panther. 7s.) [illegible]denberg (Editor): *Teaching [illegible]*. (University of Illinois [illegible])

Publishers and Distributors
Coronet (Hodder and [illegible]) Princeton University Press; University Press, University of California Press (I.B.E.G.); Notre Dame Press and University of Illinois Press (American University Publishers' Group); University Paperbacks (Methuen).

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

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We are looking for a LIBRARIAN who is prepared to:
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Apply with curriculum vitae, names of two referees and a telephone number at which you can be contacted to: The Headmaster, International School, 2 Hamburg 52, Waitzstrasse 31.

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Applications to be returned by Monday, 9th March, 1970.

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Application form and details from County Librarian, Mortimer Street, Trowbridge.

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The College Library has recently been extended and contains Children's Library, Lecture rooms and Audio-visual section.
Salary: Senior Lecturer, £2,205 to £2,610 per annum.
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Further details from The Borough Librarian, Central Administrative Offices, Hall Place, Bourne Road, Bexley, Kent.
CLIVE DENNIS, Town Clerk.

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NEW ZEALAND
APPLICATIONS are invited from qualified LIBRARIANS for the newly created position of COMMERCIAL AND TECHNICAL LIBRARIAN.
The successful applicant will be responsible for developing a reference service in depth to industry and commerce. He should have a sound knowledge of the literature and be experienced in handling scientific, technical and commercial enquiries. The first stage of a new 101,000 sq. ft. Central Library is expected to be completed in October, 1970.
Salary within the range $N.Z.3,440 to $N.Z.4,180 according to qualifications and experience.
Further details from City Librarian, Auckland Public Libraries, P.O. Box 4138, Auckland, New Zealand.
G. O. Sims, Town Clerk.

ROYAL BURGH OF ARBROATH
APPLICATIONS are invited for the POST of BURGH LIBRARIAN and CURATOR.
Preference will be given to Chartered Librarians. Salary within the range £1,350 to £1,900.
Point of entry on the scale dependent on qualifications and experience.
The post is a superannuable one, subject to satisfactory medical examination.
Housing accommodation available if required, plus share of removal expenses.
Details and forms of application from Burgh Librarian and Curator, Public Library, Hill Terrace, Arbroath, Angus.

BEDFORDSHIRE
EDUCATION COMMITTEE
MANDER COLLEGE
Cauldwell Street, Bedford
TUTOR/LIBRARIAN
LECTURER GRADE II
(£1,827 to £2,417)
APPLICATIONS are invited for the POST of TUTOR/LIBRARIAN for the College Library from 1st April, 1970, or as soon as possible thereafter.
Applicants should be Chartered Librarians and should preferably have had experience in a library catering for an educational institution. Application forms and further particulars from the Principal.

BRIGHTON
EDUCATION COMMITTEE
Qualified LIBRARIAN required for POST of ASSISTANT LIBRARIAN at this mixed college of 1,200 students. Preference given for college library experience and qualifications in cataloguing and classification. Salary A.P.II or A.P. III for Chartered Librarian.
COLLEGE OF EDUCATION
Further particulars and application form (to be returned by 9th March, 1970) from the Registrar, Brighton College of Education, Falmer, Brighton, BN1 9PH.
K. A. Antcliffe, Director of Education.

DERBYSHIRE
EDUCATION COMMITTEE
MATLOCK COLLEGE OF EDUCATION
APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN in the College Library. Duties will include routine library work and book ordering. Applicants should have had some library experience and have completed the Part I or Part II examination of the Library Association. Salary will be within the scale for professional librarians with starting point determined by qualifications and experience.
Application forms and further particulars may be obtained from the Principal, Matlock College of Education, Matlock, Derbyshire, to whom they should be returned as soon as possible.

IPSWICH COUNTY BOROUGH
LIBRARIES DEPARTMENT
CHARTERED LIBRARIANS, with appropriate experience, are invited to apply for the post of
ASSISTANT LENDING LIBRARIAN
at the Central Library, to be responsible, under the Lending Librarian, for running that department. Adult issues 1968-69 524,417. Five-day week operated on rota basis.
Salary, within Librarians' Scale, rising to £1,345 per annum.
Apply (by March 9), giving full details, together with the names and addresses of two referees, to the Borough Librarian, Central Library, Northgate Street, Ipswich, Suffolk. Telephone 53581.

LANCASTER PUBLIC LIBRARIES
CHILDREN'S LIBRARIAN
Candidates must be Chartered Librarians. Salary scale within the Librarian's Grade according to qualifications and experience. N.J.C. conditions of service.
Applications, giving details of qualifications, experience, and names of two referees, should be sent to the City Librarian, Central Library, Market Square, Lancaster, not later than first post on Saturday, 7th March, 1970.
L. D. WADDELL, Town Clerk.
Town Hall, Lancaster.

UNIVERSITY OF LEEDS
BROTHERTON LIBRARY
APPLICATIONS are invited for the POST of SENIOR LIBRARY ASSISTANT. Candidates should have completed the Library Association's syllabus of examinations. Salary on the scale £1,005 by £40 to £1,125 by £45 to £1,310 (bar) by £40 to £1,350 by £45 to £1,440 by £50 to £1,540. Applications in writing naming two referees should be sent to the Librarian, Brotherton Library, The University, Leeds LS2 9JT, not later than 14th March, 1970.

NORTH RIDING COUNTY COUNCIL
COUNTY LIBRARY
APPLICATIONS are invited from qualified librarians for TWO POSTS of ASSISTANT LIBRARIAN
(1) CHILDREN'S AND SCHOOLS DEPARTMENT
This is a new Headquarters post, offering an opportunity for a young librarian to gain all round administrative and practical experience in a rapidly expanding department.
(2) ASSISTANT LIBRARIAN, DALES
This post is based at the District Headquarters at Catterick Camp. The work of the four Assistant Librarians is being reorganized on team lines and the initial responsibilities of this post will include supervision of one mobile library and bibliographical and request services for the District.
Salary within the Librarians' scale £920 to £1,575, according to qualifications and experience. Chartered librarians with appropriate experience may be offered salaries within the upper reaches of the scale.
Removal expenses and/or lodging allowances payable in approved cases.
Application forms and further particulars from the County Librarian, County Library Headquarters, Grammar School Lane, Northallerton, Yorkshire, to whom they should be returned not later than 16th March, 1970.
ROBERT A. WOTHERSPOON, Clerk of the County Council.

SOCIETY OF ANTIQUARIES OF LONDON
APPLICATIONS are invited for the POST of CATALOGUER in the Society's Library from graduates with experience of work in an academic library. Professional qualifications and a knowledge of foreign languages desirable. An interest in archaeology, etc., would be an asset. Pleasant working conditions. Salary according to age and qualifications.
Applications with full details and the names of two referees to be sent to the Assistant Secretary, Society of Antiquaries of London, Burlington House, London W1V 0HS, to arrive not later than 6th March.

UNIVERSITY OF LONDON
INSTITUTE OF ADVANCED LEGAL STUDIES
APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN in charge of Readers' Services. Monographic acquisitions are the responsibility of this department and there will be some bibliographical work. Applicants should be graduate librarians with several years' experience. Reading knowledge of French and German desirable. Salary on scale £1,360 by £115 to £1,470 (bar) by £115 to £2,045, plus £60 London allowance.
Applications, with names of two referees, should reach the Librarian, 25 Russell Square, London, W.C.1, by 6th March.

OVE ARUP PARTNERSHIP
PHOTOGRAPHIC LIBRARY ASSISTANT
APPLICATIONS are invited for the above POST.
The successful candidate will work principally in our photographic library but will also do a certain amount of work in the general library.
Duties will include the ordering, cataloguing and filing of slides and photographs.
Applicants should preferably have some experience of photographic library and/or general library work. Typing ability would also be an advantage.
Apply in writing to Ove Arup & Partners, 13 Fitzroy Street, London, W1P 6BQ.

CITY OF PORTSMOUTH
(incorporating the seaside resort of Southsea)
CENTRAL LENDING LIBRARIAN
Grade AP.4 (£1,540 to £1,775)
Applicants should be Chartered Librarians with good experience of Lending Library Administration. Post No. 103.
SENIOR ASSISTANT
Librarians Grade (£885 to £1,540)
Suitably qualified persons required for the post of Senior Assistant, Post No. 195.
Further details regarding the above posts to be obtained from the City Librarian, Central Library, Portsmouth, PO1 2DX, to whom applications should be sent by Saturday, 7th March, 1970.

UNIVERSITY OF BRISTOL
Courses of Advanced Study for the Degree of M.A.
Session 1970-71
The following one-year courses will be offered in the Departments of Classics, German, French, Music and Theology starting in October, 1970.
Classics: Prehistoric Cultures of the Aegean and Anatolia; Late Roman Studies.
English: Medieval English Literature.
German: Twentieth Century German Drama.
French: Classical French Drama 1550-1789.
Music: Western Music 1900-1950.
Theology: Problems of Biblical Interpretation in Modern Study; or Nineteenth Century Christian History and Doctrine; or The Logic of Religious Language; or The Study of Religion in Relation to Society.
The courses are open to graduates holding an honours degree in an appropriate subject. Applicants taking their degree examinations this year will be considered. Further particulars may be obtained from the Head of the Department concerned.
The Department of Theology also provides a one year course for a Diploma in Theology for graduates in other subjects than Theology.

INTERNATIONAL VOLUNTARY SERVICE
requires graduates in arts and science subjects, and in social science, for teaching and social work in Africa and Asia, Sept. 1970. Min. age 21. Fares and pocket money paid. Write now to IVS, 91 High Street, Harlesden, London, N.W.10.

WEST LOTHIAN COUNTY COUNCIL
LIBRARIAN
Applications are invited for the joint post of School Librarian at Queensferry High School and Our Lady's High School, Broxburn, new secondary schools opened in August, 1969. Salary scales are—Qualified Librarian—£1,135 to £1,540 per annum and Part Qualified—£930 to £1,095 per annum. In addition a responsibility element of £100 and travelling expenses between the schools are paid. Application forms and further particulars are available from the Director of Education, County Buildings, Linlithgow, with whom applications should be lodged as soon as possible.
John Calder, County Clerk.
County Buildings, Linlithgow.

LIVERPOOL CITY [illegible]
ASSISTANT LI[illegible]
£1,130-£1,[illegible]
Applications are [illegible] from suitably qua[lified per]sons for the above [illegible] Commencing salary [accord]ing to qualifications [and ex]perience.
General local gov[ernment] conditions apply [illegible] with the payment [of re]moval, &c., expenses [in] appropriate cases.
Application forms [avail]able by Thursday [illegible] March, 1970, are ob[tainable] from the City Libra[rian, Cen]tral Libraries, William [Brown] Street, Liverpool L3 [illegible]
STANLEY HOLMES, [Town] Clerk.

CLASSIFIED ADVERTISE[MENTS]
The charge fo[r] advertising in [the] classifications [is] 7/- per line [illegible]
A charge of 3/- is m[ade] for Box Number fa[cilities].
Advertisements should be [sent to] THE TIMES LITERARY SUPPLEMENT, Printing House Square, London, E.C.4 by Friday for the following Thursday's issue.

CITY OF ST. A[LBANS]
CITY LIBRARY
SENIOR ASSISTANT[S] should preferably be Ch[artered] but those with Part [illegible] Association Professional [illegible] be considered. Appo[intments] made on A.P. 2/3 [illegible] according to qualification[s].
Applications stating [age,] experience and qualifi[cations] with the names and ad[dresses of two] referees, should reach the [City Librarian,] St. Peter's Street, St. Al[bans, not later] than Saturday, 7th March.

SOMERSET COU[NTY] COUNCIL
COUNTY LIBRA[RY]
Relief LIBRARIAN [illegible] County Library Headqua[rters] [illegible] Salary Scale A.P.II/III [illegible] £1,575) plus a fixed lodging [illegible] allowance at the rate of [illegible] (tax-free) and travelling allowance [illegible] didates should own a car [illegible] current driving licence. [illegible] etc., payable.
Application form and fur[ther particu]lars from The County Libra[rian, County] Library, Mount Street, Bridg[water] [illegible]

University of Amsterdam
The Faculty of Letters announces the creation of a new
chair of east asiatic art history
to be filled from September 1, 1970.
The Faculty wishes to draw the attention of possible candidates to this new appointment and invites applicants, either personally of through the intermediary of others, to address all correspondence, including curriculum vitae, list of publications and with mention of the languages in which teaching could be carried out, to the chairman of the Faculty of Letters, Maagdenhuis, Spui 21, Amsterdam C.
Closing date April 15, 1970.

LONDON BOROUGH OF HAVERING
PUBLIC LIBRARIES
SENIOR ASSISTANT
(BRANCH LIBRARY)
[Appro]priately qualified candidate required for the [post], within the Salary Scale A.P. III/IV (£1,345-[illegible] [plus] London Weighting.
[Application] forms and further particulars from:
Borough Librarian
Central Library
Romford
RM1 3AR
[Closing] date: 7th March, 1970.

Colchester Borough Council
REFERENCE LIBRARIAN
required in Colchester's Public Library
Salary Grade A.P.3. (£1,310—£1,540)
[Li]brarians are offered opportunities in a university [li]brary.
[For fur]ther particulars, write to the Borough Librarian, Public [Library,] [Sh]ewell Road, Colchester, to whom applications should [be sent stating] age, qualifications and experience, to arrive not [later th]an 6th March, 1970.

[illegible]
[LIB]RARIAN
[illegible] office with well [illegible] and comprehensive [illegible] young and [illegible] male or female [illegible] Library experience [illegible] but a person [with know]ledge of building [illegible] be considered. [Sal]ary prospects and [con]ditions: L.V.s, [illegible], Pension, Sick-[ness and] other Benefits.
[illegible] Feilden & Mawson, [illegible] Riverside Road, [Norw]ich, NOR 18S

[LO]NDON BOROUGH [OF LE]WISHAM
[LIBR]ARY
[ASSI]STANT
[£1,]565 C 3/4
[illegible] providing a book lend[ing service] to wards in a number [of hospitals] within the Borough. [illegible] work may also be re[quired] [in] the service to house[bound] [illegible] or any other aspect [illegible] [Hos]pital and Domiciliary [illegible] work.
[illegible] should have a good [illegible] educational background [illegible] experience in this [illegible] work.
[Application] form and full [particulars] [illegible] or 'phone' (01-690 [illegible]) quoting Ref. L80, [illegible] Lewisham Town Hall, [illegible] [for] applications

CITY OF BIRMINGHAM POLYTECHNIC
SCHOOL OF LIBRARIANSHIP
Applications are invited from Chartered Librarians *or* from graduates with professional experience to fill a vacancy which has arisen in the staff concerned with teaching Library Administration for the C.N.A.A. degree in Librarianship and for the Library Association examinations.
According to the qualifications, professional or teaching experience of the applicants, appointment will be made in either of the following grades:—
Senior Lecturer:
£2,417-£2,752 per annum
Lecturer II:
£1,827-£2,417 per annum
APPLICATIONS: Further details of this vacancy, together with the form of application, may be obtained from The Secretary, City of Birmingham College of Commerce, Aston Street, Gosta Green, Birmingham, 4, and should be returned as soon as possible. (V5530)

UNIVERSITY OF ABERDEEN
LECTURESHIP IN FINE ART
Applications are invited for this new post tenable from 1 October, 1970.
Salary on scale: £1,240 × £115—£2,850 with appropriate placing. Superannuation (F.S.S.U.) and removal allowance.
Further particulars from The Secretary, The University, Aberdeen, with whom applications (8 copies) should be lodged by 14th March, 1970.

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

ROYAL AIR FORCE MUSEUM
Hendon, N.W.9
ASSISTANT KEEPER
FIRST CLASS
GENERAL COLLECTIONS DEPARTMENT
The Assistant Keeper will head this new department within the Museum and will be responsible for research into, and creating displays about, such varied themes as the development of flying training techniques, the use of radar, bombing tactics and strategy, etc. He will also be required to take a leading part in the educational work of the Museum. Candidates should normally have 1st or 2nd class honours or post-graduate degree, but other candidates with qualifications or experience of particular value to the Museum may be considered. Some experience of lecturing or public speaking essential. Good knowledge of the literature and documentation of military aviation, and some experience of administration, desirable.
AGE: At least 28.
SALARY: £2,096-£3,440. Starting salary may be above minimum. Non-contributory pension. Promotion Prospects.
WRITE to Civil Service Commission, Savile Row, London, W1X 2AA, or TELEPHONE 01-734 6010 ext. 229 (after 5.30 p.m. 01-734 6464 "Ansafone" service), for application form, quoting 7410/70. Closing date 18 March, 1970.

ABERDEEN
ROBERT GORDON'S INSTITUTE OF TECHNOLOGY
School of Librarianship
SENIOR LECTURER or LECTURER GRADE I
Applications are invited from Chartered Librarians to participate in the teaching of Classification, Cataloguing and Indexing procedures. Teaching experience and graduate qualifications will be advantageous, students of Part I, Part II and Post Graduate courses of the Library Association being taught.
Appointment will be made with placing to one of the following scales (to be reviewed in April):
Senior Lecturer: £2,515-£3,005
Lecturer Grade I: £1,655-£2,760
Assistance may be given with removal expenses.
Further information and method of application are available from the Director, Robert Gordon's Institute of Technology, Schoolhill, Aberdeen AB9 1FR.
Closing Date: 13th March, 1970.

UNIVERSITY OF TORONTO
MEDIEVAL STUDIES
Applications are invited for a vacancy at Victoria College in English Literature, with cross appointment at the Centre for Medieval Studies in palaeography/diplomatics, or Middle Irish Literature, beginning September, 1970. Applicants should have post-graduate qualification and some previous teaching experience is desirable. The successful applicant will be asked to teach at undergraduate and graduate levels, and not only Middle English; active interest in research and in undergraduate students is important.
Salary will be within the range of $9,500 to $10,500 p.a. for a Lecturer or Assistant Professor. The University has provision for pension and medical insurance plans, study leave, travel grants, and other benefits. Travel and partial removal costs will be met. Enquiries and applications (3 copies please) should be sent to: The Director, Centre for Medieval Studies, University of Toronto, Toronto 181, Ontario. Closing date of applications is March 18, 1970, in Toronto.

Bristol Polytechnic
Librarian
£2,682-£3,022 (bar) -£3,447
Candidates for this newly created post should be fully qualified librarians and preferably graduates. They should have experience of working in a senior administrative capacity in the library of a public, educational or research establishment, and should be conversant with modern methods of information storage and retrieval and the application of computer techniques to library functions.
Further details and application forms (to be returned within fourteen days of this advertisement) from Chief Administrative Officer, Bristol Polytechnic, Ashley Down, Bristol BS7 9BU. (Please quote post reference number—*A900/45*)

LONDON BOROUGH OF REDBRIDGE
EDUCATION COMMITTEE
Chief Education Officer, J. E. Fordham, B.A.
REDBRIDGE TECHNICAL COLLEGE
LECTURER II
SENIOR TUTOR/LIBRARIAN
An experienced and qualified Librarian required to develop an existing library and to plan a reprographic service for the College.
Salary: £1,827 x £59 (10)—£2,417.
Forms and further particulars from the Principal, Redbridge Technical College, Little Heath, Romford, Essex (RM6 4XT). Completed forms should be returned within 14 days of the appearance of this advertisement.

Director General's Department — GREATER LONDON COUNCIL
Assistant Archivist
Required for the Greater London Record Office.
Qualifications: Applicants must be honours graduates, preferably in history, who hold either a diploma in archive administration or are at present engaged in reading for one.
Salary scale: Professional A £1,015 to £1,590.
Professional B £1,670 to £2,525.
Commencing scale and grade according to age, qualifications and experience.
Further details and application forms, returnable by 13 March, from Director-General (FI/1006/C), County Hall, London, S.E.1.

UNIVERSITY OF BRISTOL
THE LIBRARY
MEDICAL LIBRARIAN
Applications are invited for the post of Medical Librarian in the University Library, which will become vacant on 1st August, 1970, on the retirement of Mr. A. E. S. Roberts. Applicants should normally be graduates with library qualifications, but consideration will not be restricted to holders of both these qualifications. Of greatest importance will be the relevance and degree of experience at a senior level in an appropriate institution.
Salary on the scale of Sub-Librarian (£2,045-£2,850).
Applications, together with the names of two persons to whom reference may be made, should be sent by 14th March, 1970, to the Librarian, Wills Memorial Library, Queens Road, Bristol, BS8 1RJ, from whom further particulars may be obtained.

INNER LONDON EDUCATION AUTHORITY
KENNINGTON COLLEGE
West Square, St. George's Road, S.E.11
CHARTERED LIBRARIAN Grade III required as soon as possible to take charge of the library of this general and commercial college on the resignation of the present librarian. The current authorized staffing of the library is one Librarian III and part-time clerical help.
Salary scale: Librarian III, £1,385 to £1,750.
Applications are invited from chartered librarians, application forms obtainable from The Education Officer (Estab. 2A/4460/A), County Hall, S.E.1, to be returned by 13 March, 1970.

WALSALL AND STAFFORDSHIRE
TECHNICAL COLLEGE
JOINT EDUCATION COMMITTEE
LIBRARY ASSISTANT
Required in the College Library. The appointment will be in accordance with the National Scheme for Local Authorities' Administrative, Professional, Technical and Clerical Services.
The salary will be Clerical Grade I, viz. £355 per annum at age 16 rising by annual increments to £900 per annum at age 26 years. (Salary scale under review.)
A form of application may be obtained from the Principal, Walsall and Staffordshire Technical College, St. Paul's Street, Walsall, Staffordshire, to whom it should be completed and returned not later than Monday, 16th March, 1970.
The successful candidate will be required to pass a medical examination.
Canvassing, direct or indirect, will be a disqualification.
R. D. Nixon, Secretary to the Joint Education Committee.

LARGE LONDON ARCHITECTURAL PRACTICE
require a
LIBRARIAN
to reorganise and control their reference library. Recognised training is essential, but initiative and enthusiasm are of prime importance.
Full time duties preferred but actual working hours negotiable. Please write to Watkins Gray Woodgate International, 76 Jermyn St., London, S.W.1. 01-930 0081.

LIBRARY ASSISTANT
required to work under supervision of Chief Librarian for large building and civil engineering contractors scientific and technical services department. Good starting salary depending on qualifications and experience. Three weeks annual holiday; contributory pension fund with free life assurance benefit.
Applications, in writing, to: The Manager, Central Laboratory, GEORGE WIMPEY & CO., LIMITED, Beaconsfield Road, Springfield Road, Hayes, Middlesex.

INNER LONDON EDUCATION AUTHORITY
BARNSBURY SCHOOL FOR GIRLS
Barnsbury Park, N.1
CHARTERED LIBRARIAN required as soon as possible. School experience an asset, interest in and sympathy with young people essential. 22½ hours weekly term-time only, by arrangement with the Headmistress. Salary scale £1,385 to £1,750, pro rata for half-time engagements.
For further information about the school, please contact the Headmistress (telephone 607 8387); application forms from the Education Officer (Estab. 2A/4425/A), County Hall, S.E.1, to be returned by 16 March, 1970.

More Library, and Other Vacant Appointments appear on the preceding page